

Musical America

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MARCH

1956

New "Magic Flute"
At Metropolitan

American Premiere
Of Hindemith's
"Mathis der Maler"

Brian Sullivan's
Career — One of
Momentous Decisions

Second Annual Preview
Of Summer Music
Schools and Camps

International and
National Reports

ALFRED

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Season

1956-57

Bruno Walter Conducts New Magic Flute at Metropolitan

By RONALD EYER

THE Metropolitan's "official" observance of Mozart's bicentennial year took, on Feb. 23, the form of a new production of the composer's last opera, and one of his last creative acts on earth. "The Magic Flute", the peculiarities of which, both theatrical and vocal, have confounded generations of stage directors and singers alike from 1791 to the present moment.

Bruno Walter, returning to the Metropolitan after five years' absence, was the conductor; Herbert Graf was responsible for the staging, and the scenery and costumes were designed by Harry Horner. The cast was all-American and sang the English text of Ruth and Thomas Martin. The most important innovation was the introduction of "magic lantern" projections to create the scenic backdrops, thus permitting the opera to be given as intended in two acts without further interruptions for changes of scene.

Heavy-Handed Staging

The projections proved to be the most successful part of the restaging, which otherwise (visually speaking) was fussy, heavy-handed and tasteless. The Metropolitan has had no previous experience with projection, but it undoubtedly will learn from this first experiment what many European theaters have learned, namely, that the more the pictured background provides scenic definition and detail, the "busier" it is—in other words, the simpler and less obtrusive must be the additional stage structures set in front of it. There simply was too much lugubrious, ornate and unharmonious impedimenta downstage to present an artistically agreeable picture. Moreover (and I do not want to accuse the Metropolitan of an orgy of phallic symbolism), the scenic motifs ran to spires, obelisks and pyramids, some of them looking like gigantic metronomes, which gave the dissolving and reshaping sets a depressing similarity of effect. There is historical precedent here, of course,

and Messrs. Graf and Horner must be given credit for observing it. We know that Emanuel Schickander, librettist and producer as well as the first Papageno of "The Magic Flute", was, in his suburban Viennese theater for which the opera was written, an entrepreneur of singular bourgeois perception who knew his public. "Magic" operas were the rage then, and we can be sure that no end of "sensational" effects, (naive, perhaps, by modern standards) were lavishly deployed to point up the mystical aspects of the work. Even the pyramidal formations were invoked, then as now, for their Masonic implications.

The management is to be congratulated upon having at last adopted the projection system and to have done so with such good results. The thing worked very well, despite mechanical difficulties inherent in the theater's stage, and it should prove a godsend for the Metropolitan's new "Ring" cycle next season.

Musically, the performance was more distinguished. Bruno Walter is, of course, a magician with Mozart. His tempos were leisurely but never slow. Everything was fitted together with the ease and confidence of a master craftsman, and the balance of sonorities in the orchestra frequently approached the elegance of chamber music. He received a richly deserved ovation from the audience.

Theodor Uppman, essaying his first Papageno, achieved the most sensible and engaging conception of this fantastic role within my memory. Of all the singers, he projected his words most intelligibly: he sang with fine robustness of voice, and, above all, he managed to be comical without resort to the abysmal cuteness that commonly reduces the character to imbecility. As his female counterpart, Papagena, Laurel Hurley was equally stage-wise and laudably judicious. Brian Sullivan, who has left his lyric roles behind him in his rise as a dramatic tenor, is no longer suited



Sedge LeBlang

The final scene of "The Magic Flute" at the Metropolitan. In the foreground are Brian Sullivan, as Tamino, and Lucine Amara, as Pamina. Jerome Hines, as Sarastro, is in the center rear

vocally to the role of Tamino. His counterpart, in turn, Pamina, was sung with luxuriousness of voice by Lucine Amara, but her style was wanting something in lightness of touch for Mozart.

Jerome Hines, as Sarastro, and George London, as the High Priest, were impressive figures in their exalted basso realms, and Mr. Hines's diction was among the best of the evening. Roberta Peters has sung the Queen of the Night before, and to better effect. But she was not to be judged on this occasion since she had been ill and there was serious question as to whether she would be able to appear at all.

For sheer musicianship, good vocalism and perfect ensemble, nobody outdid Heidi Krall, Madeleine Chambers (making her debut), and Sandra Warfield as the

Three Ladies of the Queen. Their voices were beautifully balanced as to timbre as well as to volume and they had worked out their trios meticulously to the last semiquaver. The same can be said for the less conspicuous Genii—Margaret Roggero, Rosalind Elias and Emilia Cundari. Of such dedication in supporting ensemble roles are great opera companies made.

Paul Franke was diverting as Monostatos, and other roles were ably filled by James McCracken, Osie Hawkins, Albert Da Costa and Louis Sgarro. A brilliant bit that must not be forgotten was that of the animals—lions, monkeys, tigers and a remarkable personable crocodile—called forth in ecstasy by Tamino's melody on the magic flute.

Steber Sings Title Role In Revival of Manon Lescaut

March 14.—Not heard at the Metropolitan since the season of 1950-51, Puccini's version of the Manon story returned to the repertoire in a slow-starting performance with an unlikely cast which turned into a memorable evening and ended in a blaze of glory.

The first opera to win Puccini international recognition, "Manon Lescaut" is an example of too many cooks almost spoiling the broth. The libretto is a composite of the work of no less than five people (seven, if you count the original book of Abbé

Prévost and the first drafting done by none other than Leoncavallo, although none of the latter's work appears to remain in the finished version). The first two acts are not sufficiently dramatic or moving—too much of the action transpires while the curtain is down—and the music is elementary Puccini, much of it attractive and tuneful but no more than a pale prototype of "La Bohème", "Tosca", and "Madama Butterfly" to come.

The staging was by Herbert Graf, using the sets and costumes designed for the 1949 production. Dimitri Mitropoulos was the conductor, and in the title role was Eleanor Steber, with Richard Tucker as Des Grieux. Since Manon is supposed to be a young girl and Des Grieux a student, some logical doubts could be entertained about the casting, and the first and second acts pretty well bore them out. With the embarkation scene, however, and the final death scene on the plain near New Orleans, Miss Steber and Mr. Tucker (along with Puccini, it may be added) took fire and gave as impassioned and vocally heroic performances as the opera house has witnessed all season.

Liberated at last by his inept librettists, Puccini reaches Des Grieux's

(Continued on page 32)

In "Manon Lescaut": Richard Tucker, as Des Grieux; Eleanor Steber, as Manon; Frank Guarrera, as Lescaut



Louis Melaron



Sedge LeBlang



Sedge LeBlang

Musical America

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Forgotten Man at the Metropolitan

A LITTLE historical research and some elementary arithmetic suggest that the forgotten man at the Metropolitan Opera is the singing artist.

It is now nearly a quarter of a century since Gatti-Casazza, in 1932, obtained from his leading singers an agreement to appear at the Metropolitan for a top fee of no more than \$1,000 per performance—a figure, in some cases, representing less than half the artist's usual fee. It was the depth of the depression; the theater like everything else was hard hit financially, and Mr. Gatti, then general manager of the opera house, made a well-justified plea to his company to take this deep cut to save the Metropolitan from bankruptcy and extinction.

There was cheerful acceptance of this arbitrary limitation, and there can be no question that it made the difference between life and death for the organization during the years prior to the war.

But time moved on, fortunes changed, and the Metropolitan prospered. It is still prospering and, despite increases in admission prices (the orchestra floor is now \$8), capacity crowds are the rule rather than the exception and the management claims the current season was over 90 per cent subscribed.

But the \$1,000 top fee for artists remains.

MEANWHILE, of course, all other disbursements mounted steadily. The management deals with well over a dozen different unions, and their contracts, renegotiated from time to time, have involved increases in wages in keeping with rising living costs. We dare say there is no one at the house today, from the lowliest usher to the top officials, who is working on the same pay scale he did in 1932. But the leading singers are.

Will the advent next season of the expensive Miss Callas dynamite this situation? It should.

Problems of Filming Opera Unresolved

A FRESH spate of operatic films, which has brought forth two versions of "Don Giovanni", "Madama Butterfly" and a potpourri drawn from the annals of the Ricordi publishing house, reveal that really satisfactory solutions to the many problems involved in putting opera on film are yet to be found.

The most successful of these undoubtedly is the "Madama Butterfly", a lavish yet tasteful and authentic production which does no violence to Puccini's music and actually enhances the dramatic and essentially picturesque character of the play. (See Mephisto's Musings, page 13)

The two "Dons", representing diametrically opposite concepts of production, are about equally unsuccessful. Despite auspicious sponsorship and direction these two Austrian films do disservice to the cause. The one is nothing more than a variation on the Don Juan theme with elaborate sets and rich costumes and more or less incidental music by Mozart. The score is hacked, slashed and rearranged, and a ballet, apparently representing Don Juan in hell, is added at the end. The other is simply a reproduction of an actual performance of the opera on the huge outdoor stage of the Salzburg Festival. In this case the film suffers from the monotony of Salzburg's single setting, impressive though it is, the seemingly accentuated tedium of Wilhelm Furtwaengler's slow tempos, an excessive running commentary in English, and some inept sound engineering.

It long has been known that straight reproductions from the stage of either operas or plays are unsatisfactory in the film medium. Somehow the timing seems all wrong, there is not sufficient mobility and contrast, and the absence of the special arts of the camera becomes painfully evident. The only alternative, so far, has been to throw stage traditions out the window and devise a new production completely and frankly in cinematic terms.

THIS in turn has led to absurdities of all sorts: overemphasis on certain aspects of character or of the physical settings (particularly the outdoor ones); a tendency to overdo the spectacular character of any even slightly susceptible scene; too frequent use of the close-up which, in opera, can be far from pretty; and an insistent urge to rearrange things in the musical score to fit the new scenario. The work of art—the opera—which all the fuss was about in the first place, suffers severely in the process, and usually there have been enough concessions to tradition so that the film is not really good entertainment even in its own terms. Nobody is satisfied and no useful artistic purpose has been served.

There must be a better way. The motion picture certainly can make a contribution to opera, and vice versa. But how it is to be done will require more hard thinking than has been applied to it so far.

On the front cover

AT the end of his 13th season this spring as conductor and musical director of the Los Angeles Philharmonic, Alfred Wallenstein will take the orchestra on a 10-week tour of the Orient, sponsored by the State Department. The Chicago-born conductor has had a busy season in addition to his Los Angeles concerts, for he also conducted the BBC Symphony in 16 concerts broadcast from London (a return engagement) and five concerts at Carnegie Hall, with Artur Rubinstein as the soloist.

Mr. Wallenstein began his career as a cellist. Aside from appearing as soloist in South America and with many of the major orchestras in the United States, he was first cellist in the Chicago Symphony, under Frederick Stock from 1922 to 1929 and in the New York Philharmonic-Symphony, under Arturo Toscanini from 1929 to 1936.

Mr. Wallenstein has appeared as guest conductor with many of the world's principal orchestras, including the Philadelphia Orchestra, and the Cleveland, NBC, Chicago, and San Francisco symphonies. In Europe he has conducted the RIAS (Berlin), the Barcelona, and Nederlandsche Radio-Unie symphonies, the Concerts Colonne, and the Liverpool Philharmonic. He conducted "The Rake's Progress" and "Die Entführung aus dem Serail" at the Glyndebourne Festival and the Stravinsky work at the Edinburgh Festival. He has received many degrees and awards, and he was the first American conductor to be awarded the French Legion of Honor.



ALFRED
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MUSICAL AMERICA

National Report

Boston University Produces Hindemith Opera Premiere

Boston.—The honor of giving the first American staging of Hindemith's opera "Mathis der Maler" has fallen to Sarah Caldwell and the Boston University School of Fine and Applied Arts. Three performances were given at the Boston University Theater, Feb. 17, 18 and 19. The difficult work was presented with competence, more than a little professional skill, imagination and excellent taste.

"Mathis" is a heavy, German-style opera in the unique musical manner of its composer. The score, instrumentally, is a torrent of the bold and vigorous harmonic complexity, dissonance, rhythmic vitality and powerful melody for which Hindemith has become world-famed. The word melody is correct, for although Hindemith often treats the voice as an instrument, and gives it taxing intervals, what comes out is really melody.

Hindemith's orchestra emphasizes brass and mass effects. In this production the orchestra of 70-odd was concealed backstage. Though the sound was naturally somewhat muffled, the idea was good, for few student voices could have competed successfully had the orchestra been placed in the pit.

Built-Out Stage

The stage was built out, with broad steps at either side, and even the boxes were used for solo scenes. There was supposed to have been projected scenery, but I saw very little of it at the first performance. Black was the dominant color of the settings, with contrasting red and gold. Scenic design, which involved many platforms and steps, was in something of a Gothic manner, with touches of baroque.

The staging was truly superb: the disposition of the many characters had both excitement and good appearance; the lighting was professional in its underscoring of mood. Apart from Boris Goldovsky's production of "The Trojans" with the New England Opera Theater, last season, nothing so big and impressive as "Mathis" had been attempted here in a generation.

Whatever its faults and weaknesses—notably an episodic libretto—"Mathis" exerts much power, and there is eloquence both of subject and treatment. The student casts (certain roles were taken by alternate singers) did very well, indeed. Happily there were two professionals who sang in alternation the role of Matthias, Robert Gay, whom I heard on opening night, and Robert Mesrobian. (Student vocalists probably could not have handled this demanding part.) Mr. Gay sang nobly and acted well enough.

Ovation for Director

Because "Mathis" is very long, I had to forego the final scene, and consequently could not witness the ovation given Miss Caldwell. She deserved a great deal of credit for an undertaking whose difficulty and whose realization were most imposing.

Pierre Monteux returned for two weeks as guest conductor of the Bos-

ton Symphony. For the concerts of Feb. 17 and 18 he gave us a miscellaneous but nourishing program that began with first BSO performance of Isadore Freed's "Festival Overture", and ended with the sensuous glory of a suite from Strauss's "Der Rosenkavalier". In between came the Brahms Violin Concerto, with 21-year-old David Abel as soloist, and the somewhat faded but ever elegant "Istar" Variations by D'Indy.

Mr. Abel had played at Pops a couple of years ago, but this was his debut with the full numbers of the Boston Symphony. He is a highly



Cardinal Albrecht (Lynn Detwiler, on balcony) returns to Mainz, in this scene from "Mathis der Maler", in the Boston University staging

gifted young man and he gave a good account of himself in what is an imperious masterwork. He seemed to get over the nervousness which messed up his intonation a bit in the first movement, and Adagio and Finale were exemplary in every technical aspect.

Among the numerous new works performed here recently, Heitor Villa-Lobos' Symphony No. 11 was the largest in terms of formal scale and number of performers. Mr. Villa-Lobos conducted the first performances of the work, commissioned for the 75th anniversary of the Boston Symphony, at Symphony Hall on March 2 and 3.

Villa-Lobos' New Symphony

Villa-Lobos believes that music should be enjoyed; he finds a good deal of American music too cerebral for his taste. His Symphony No. 11 is a score of immediate attractiveness, and it won strong approval from the normally very conservative Friday afternoon public. It is not the biggest of his symphonies, according to Villa-Lobos. It is nonetheless sizable, music of evident solidity of form, bold individuality of idiom and style, buoyant nature, vivacious rhythms, deft and expressive use of dissonance that is sometimes piercing and of many charming tunes.

Charles Munch conducted the remainder of the program, which began with a wondrously brilliant, intense but clear performance of "Romeo and Juliet", by Tchaikovsky, and ended with the G major Piano Concerto of Beethoven. The soloist, Eugene Istomin, whose first appearance here in maturity this was, proved a musician fastidious in articulation

and intelligent in his conception of style, without fireworks and exaggeration. He was received rapturously.

Pierre Monteux made his final appearances this season as guest conductor of the Boston Symphony on Feb. 24 and 25. His program comprised symphonies by Haydn, Schubert, and Paul Creston's much-liked Second Symphony, which Mr. Monteux had introduced here in 1953. Once again two large Symphony Hall audiences were lavish in their tribute to this Olympian master of the orchestra.

No fewer than three premieres distinguished the second concert by the Zimmler Sinfonietta (composed of Boston Symphony men), given at Jordan Hall Feb. 29 under the auspices of the Friends of Chamber Music. The Siciliana and Burlesca for solo cello and strings, by Jacobus

roma was acclaimed both as the fine artist he has become, and as an old and much-missed friend.

The formal debut recital of McHenry Boatwright at Jordan Hall Feb. 19, proved on a large scale what many of us already knew to be true: that this young baritone has the stuff of which artists are made. Mr. Boatwright has been a student hereabouts for several years, and he has been heard in various solo parts in concert, and with the New England Opera Theater. His voice per se has a fine, virile quality and a silken sheen. He is an intelligent singer; he has taste, and he has been well taught. Mr. Boatwright had as his accompanist that great artist Paul Ulanowsky.

Leon Fleisher, pianist, gave his first solo concert in Boston in the Boston University Celebrity Series at Jordan Hall Feb. 5. We had known his accomplishments, however, by two previous appearances with the Boston Symphony. The posthumous Sonata in B-flat by Schubert received one of the most admirably balanced tender performances I ever have heard.

Margaret Harshaw, soprano, gave us an afternoon of much enjoyment, in the Boston University Celebrity Series, at Symphony Hall, Feb. 26. Much of her program was devoted to lieder, including Wagner's Five Wesendonck Songs.

Ellabelle Davis, an artist in every detail of her work, showed how much she has matured since last she appeared here in 1948. Her soprano voice may have its limitations, but everything she tackled was well done though, as in the case of Strauss's "Schlechtes Wetter", the song did not show her talent at its finest. Miss Davis sang at Jordan Hall, March 5, under auspices of the Women's Service Club of Boston, Inc.

Joseph Fuchs and Artur Balsam began at Jordan Hall, Feb. 23, a series of three concerts of the Beethoven violin and piano sonatas which they will play under sponsorship of the Mason Music Foundation. Their refinement and high skill were exercised initially upon the sonata in D major, No. 1; the "Spring" (No. 5, in F major), and the No. 7 in C minor.

We have also been visited by organist Virgil Fox, at Symphony Hall, Feb. 8, and by bass-baritone George London, who sang at the fifth Boston Morning Musicale—and sang gloriously—in the Hotel Statler Ballroom on Feb. 8.

—Cyrus Durgin

San Francisco Re-engages Jorda

San Francisco.—The San Francisco Symphony Association took up its option and re-engaged its conductor, Enrique Jorda, for three years. As if in celebration, Mr. Jorda directed a particularly impressive orchestral program on March 8, 9, and 10, the season's twelfth, sharing the ovational honors with Tossy Spivakovsky, who was soloist in the Sibelius Violin Concerto. Mr. Jorda gave Respighi's "The Pines of Rome" a fresh reading, achieving a great amount of orchestral coloring. He also conducted an interesting San Francisco premiere, Prokofiev's Seventh Symphony.

Rudolf Serkin was a fine soloist in

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the Beethoven Fourth Piano Concerto, with the orchestra on Feb. 9, 10, and 11. Mr. Jorda also contributed a reading of Paul Creston's Symphony No. 2. The work possesses originality as well as good craftsmanship, and was generally acceptable at a first hearing.

Isaac Stern won ovations for his brilliant playing of the Beethoven Violin Concerto, on the Feb. 16, 17, and 18 concerts. Mr. Jorda and the orchestra co-operated well. On the same program was the premiere of Leon Kirchner's excellent Toccata for strings, solo winds, and percussion; Haydn's "Clock" Symphony; and a very impressive reading of Ravel's "Daphnis and Chloe" Suite No. 2.

Ventsis Yankoff made his debut here with the orchestra, performing Beethoven's Piano Concerto No. 1, on Feb. 23, 24, and 25. He was well received, even if he did not seem to penetrate much below the surface of the music. At the same concerts Mr. Jorda introduced to San Francisco Vivaldi's Sinfonia from "The Olympiad". It was a fine presentation, long overdue.

Youth Concerts Increased

Demand for the San Francisco Youth Concerts, conducted by Earl Murray, has required planning six concerts instead of four. There will be pairs of programs on March 21, April 11, and May 2.

The Greek Arts Society, recently founded to promote the contemporary arts of Greece, and the Order of Ahepa jointly sponsored a concert at Curran Theater by the Little Symphony, Gregory Millar, conductor. The soloist, William Masselos, gave a very beautiful performance of the Chopin Piano Concerto No. 2. Nikos Skalkotas' "Greek Dances" are not unknown in this country, but his Andante Sostenuto for piano and winds received its first American performance on this occasion, as did Varvoglis' atmospheric "Aya Varvara" and Kalomiris' "The Death of the Valiant". Both of these works were delightful. The Andante Sostenuto was too Schoenbergian in idiom to win much favor at first hearing.

Boris Christoff, Bulgarian operatic bass who has sung leading roles at La Scala, Rome, San Carlo, Covent Garden, and other European operas, will make his American debut in the title role of Mussorgsky's "Boris Godunoff" this season, in the San Francisco Opera's first Russian-language production.

Cosmopolitan Opera Season

The Cosmopolitan Opera Company, conducted by Carlo Moresco, ended its sold-out season with Puccini's "Madama Butterfly". Camilla Williams, in the title role, sang well, though she managed to look more oriental than she acted. Barry Morell again proved to be an exceptional tenor, with a voice distinguished for timbre and technique. His acting, as Pinkerton, gained in grace with each successive appearance. Eunice Alberts was the Suzuki, and Edwin Dunning, Sharpless.

Regina Resnik made a successful appearance in the title role of Bizet's "Carmen". It was her first time here in the role, and also as a mezzo-soprano. Robert Rounseville was less impressive as Don Jose, except in the last scene, when he and Miss Resnik were at their finest, and provided quite the best finale even seen here.

Yola Casselle (Micaela), Kyrril Borisov (an unconvincing Escamillo), Scott Sloan, Edwin Dunning, Leona Gordon, Ruth Thorsen, and George Tallone completed the cast. Glynn Ross was an effective stage director, and Mr. Moresco a variable conductor.

The season opened with Puccini's "La Boheme", with Bidu Sayao as Mimi. Mr. Morell, as Rodolfo, was effective vocally. Others in the cast included Yola Casselle, Richard Torigi, Edwin Dunning, Joshua Hecht, Charles Gonzales, Colin Harvey, and Willis Frost Jr.

Nelli in Two Productions

Herva Nelli sang with variable effect as Leonora in Verdi's "Il Trovatore". Irene Kramarich was an outstanding Azucena. Other roles were sung by Ruth Thorsen, George Tallone, and Edward Lovasich. In Mascagni's "Cavalleria Rusticana" Miss Nelli portrayed Santuzza; Mr. Morell was the Turiddu; and Edwin Dunning, Miss Thorsen, and Jean Bonacorsi also sang roles. The companion work was somewhat more successful, with the leading roles enacted by Eva Likova, Giulio Gari, and Messrs. Bardelli, Tallone, Torigi, Harvey, and Frost.

The company's production of Rossini's "The Barber of Seville" was very successful. Salvatore Baccaloni, as Bartolo, was in good voice as well as in colorful attire and fine fettle. Virginia MacWatters was heard in the most facile and beautiful coloratura singing in a long time, and made Rosina a captivating soubrette. Gabor Carelli became a good Almaviva once he got his voice under control. This production was superior and gave the audience a very good time.

Mr. Bardelli's Figaro had more dignity and less energy than the part usually receives. Val Patacchi was an able Basilio; Miss Thorsen was a good Bertha; and Mr. Gonzales' characterization of the Officer was extraordinarily fine. In Verdi's "La Traviata" Miss Likova was a beautiful Violetta, and acted very finely in the role. Mr. Morell was at his best as Alfredo. Mr. Bardelli was an able Germont. Jose Manero was the choreographer for the productions.

The Pacific Opera, which preceded the Cosmopolitan with a similar repertoire, is again in financial and organizational straits. However, its conductor, Constantine Callinicos, possesses outstanding ability, and has high hopes for the future.

The Ballet Russe de Monte Carlo gave four performances, with Alicia Alonso as guest ballerina. Her "Giselle" with Frederic Franklin (replacing Igor Youskevitch) was a demonstration of ballet art at its best.

Brailowsky and Anderson

Alexander Brailowsky and Marian Anderson were duly acclaimed for recital appearances. Ruth Slenczynska won an ovation for her performance of Rachmaninoff's Rhapsody on a Theme by Paganini, with the Boston Pops Tour Orchestra, conducted by Arthur Fiedler. Suzanne Danco and Martial Singher presented a joint program. The soprano was most successful in German songs, which she sang in an unpretentious, lovely manner.

The Little Symphony, directed by Gregory Millar, presented its second fine concert of the year. Edward Haug and Charles Bubb, Jr. were the solo-

ists in Vivaldi's Concerto in C major for two trumpets. Mozart's Clarinet Concerto was well played by Frealon Bibbins. The premiere of Higo Harada's Elegy for Small Orchestra was less convincing than that of William O. Smith's Violin Concerto, in which David Rubin, the Little Symphony's concertmaster, was soloist.

The Hollywood Quartet and the Bolzano Trio have appeared on the Artists Series at State College. The Vienna Choir Boys returned. Kurt Herbert Adler has announced that Elisabeth Schwarzkopf and Renata Tebaldi will rejoin the San Francisco Opera for the fall 1956 season, Sept. 13 to Oct. 18. He has also promised the American debut of Leonie Rysanek, soprano.

The Irish Festival Singers and the Yugoslav National Folk Ballet were well received in programs at the Opera House. Georgia Laster, soprano, and Todd Duncan, baritone,

appeared in a joint recital. Miss Laster's voice and musical sincerity were commendable. Paul Draper, with John Colman piano accompanist, again demonstrated that tap dancing can be great art, not just a stunt, in a program offering comedy characterization as well as classic dances. Anna Russell "wowed" a capacity audience in the Nourse Auditorium on Feb. 29, with her gentle art of satire and spoofing, and her less gentle gift of burlesque.

The California String Quartet, in its March concert in the Museum of Art, introduced to this city a Quartet for three violins and cello written by Benjamin Franklin. The work, composed for open strings (the sixteen being tuned to make a scale), held quaint interest. The program also included Matyas Seiber's Quartet No. 3, a commendable modern work; and quartets by Verdi and Rossini.

—Marjory M. Fisher

Reiner Returns to Podium Of Chicago Symphony

Chicago.—On Feb. 23, Fritz Reiner, looking fresh and fit after his four-week vacation, tore into the vulgar but vigorous Overture to "Nabucco" by Verdi and followed it with another youthful work, the Symphony No. 1 by Shostakovich.

This work, slick, adroit, written with a sure and knowing hand, was a refreshing change from the dreary round of the standard masterpieces that too often monopolize our programs. Mr. Reiner and the orchestra accorded it a brilliant and accurate performance. The solo passages for violin and cello were performed in finished style by John Weicher and Janos Starker, respectively, with most able assistance at the piano by George Schick.

A second symphony, the "Spring" Symphony in B flat major, by Schumann, closed the program.

I Musici and Milstein

For its Feb. 21 concert at Orchestra Hall Italy's I Musici chose three works—the Concertino for Strings, No. 2, by Pergolesi; the Concerto in A major for cello and strings by Tartini, with Enzo Altobelli as soloist; and the overlong (for a public hall) "The Seasons" by Vivaldi, the solo violin passages played by Felix Ayo. To say that all three works were played with superior tonal quality, phrasing and unanimity of attack is to state the obvious. The cadenza in the final movement by Mr. Altobelli in the Tartini jarred me; it was undoubtedly not by Tartini but, perhaps, by Ed. (sic) Zanibon, the editor, I suppose, of the piece. On Feb. 25, Nathan Milstein favored us with a most enterprising program—Handel's Sonata in D major, Bach's Partita in D minor (for violin alone), Brahms's Sonata in A major, and the Bruch Concerto in G minor. Again, it is not news to say that Mr. Milstein played with his accustomed brilliance and intensity, though some of the freshness and spontaneity of yore seemed to be lacking. I found both his Handel and Bach eminently satisfying, his Brahms and Bruch less so.

It is ungracious to mention as an afterthought the superb piano playing by Artur Balsam; such playing as he did deserved equal billing.

How communicative a really good voice! Jussi Bjoerling strode out on the stage of Orchestra Hall on Sunday afternoon, Feb. 26, looking like

a well-dressed, prosperous business man, with Frederick Schauwecker, pianist. After the opening bars of Stradella's "Sei mei sospiri", Mr. Bjoerling emitted his first tone— from then on there was musical magic during the afternoon—throughout the Schubert group, in the clamorously exciting "Lamento di Federico", from "L'Arlesiana", by Cilea, muted magic in the group of Sibelius songs (not Sibelius' best music), climaxed by the aria, "Nessun dorma!" from "Turandot", by Puccini.

The jam-packed house, even to the crowded stage, responded with thunderous applause to the tenor's clanging notes; more discriminating listeners savored his felicitous phrasing, exquisite diction, and judiciously used head voice. Mr. Schauwecker provided self-effacing but "always there" accompaniments.

The Collegiate Sinfonietta of Chicago, Dieter Kober, director, featured Ernst and Lory Wallfisch in music for viola and piano, at Fullerton Hall on Feb. 26. This was the first concert appearance of the duo in Chicago. Richard O'Neil, double bass, was soloist with Mr. Wallfisch in the Sinfonia Concertante for Viola, Double Bass and Orchestra, by Karl von Dittersdorf.

Lyric Theater Opening

Lyric Theater has announced that its third season will open next Oct. 10 with Puccini's "The Girl of the Golden West", with Eleanor Steber singing the title role, which she also sang at the Florence May festival two years ago. The season will be five weeks long, with 12 productions presented in 29 performances. In other words, more repeats of a single production, which should reduce the overhead to some extent.

The company also reported a deficit of \$58,503.52 for 1955.

Report also has it that Richard Tucker has been engaged to sing the leading tenor role in "La Juive".

—Howard Talley

Fendler Reappointed To Mobile Symphony

Mobile, Ala.—Edward Fendler, in his fourth season as conductor of the Mobile Symphony, has been re-engaged for the next two years.

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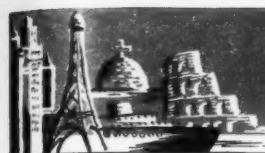
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International Report

Paris Begins Celebrations Honoring Mozart's Birth

Paris.—Celebrations to mark the Mozart bicentenary opened in Paris with a picturesque flourish on the composer's birthday at the Church of Saint-Eustache. This was Mozart's "parish" church during his second visit to Paris as a young man and the one in which his mother's funeral service was held. To get to it is necessary to cross the Paris markets (Les Halles), and Jan. 27 this year was the one warm and sunny day between two Arctic spells.

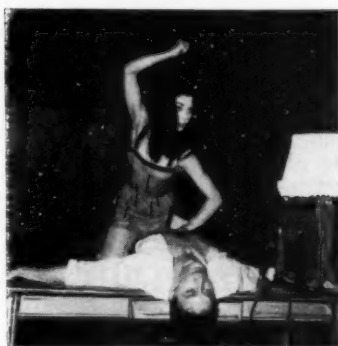
The midday Mass, during which Mozart's "Coronation" Mass was conducted by Vienna's Aloys Melichar, was reconstructed in 18th-century style, with the golden treasure of St. Eustache in use, the officiating Bishop and priests attired in rich gold thread vestments. It featured the charming but now obsolete ceremony of distributing among the congregation blessed bread carried by maidens in white lace veils in baskets decked with white flowers. Before the Mass started, the blind organist André Marchal played Mozart's Fantasy in F minor, while Mozart's arrangement of Handel's "Alleluia" chorus from the "Messiah" was heard later. The church was completely packed, some 5,000 people being present.

Clara Haskil Soloist

The real musical inauguration of the bicentenary came a week later at the Théâtre des Champs-Élysées, when Herbert von Karajan conducted the London Philharmonia in two Mozart symphonic concerts, with Clara Haskil as soloist. These concerts were packed to the last seat, the moderate-size of the Mozartian orchestra luckily allowing some of the overflow public to sit on the stage. At the head of England's remarkable recording orchestra, Mr. von Karajan conducted with brilliance and affection. Together with Clara Haskil's sensitive but highly controlled interpretations of a piano concerto at each performance, all combined to make these memorable concerts, which should rank among the best to be heard in Paris during the Mozart year.

The beginning of Jacques Ibert's brief term of office as director of the Paris Opera (he will be replaced in September by Georges Hirsch) opened with heated controversy over Serge Lifar's production of the Prokofiev "Romeo and Juliet" ballet, heightened by the simultaneous showing in Paris of the Soviet film of the ballet with Galina Ulanova.

(The basis for comparison, however, was not a particularly relevant one, for the film, which like the Bolshoi Theater production closely follows Shakespeare's play, is a shortened adaptation lasting only an hour and a half. And in spite of Miss Ulanova's magnificent dancing and the fine characterization and differentiation of the male roles, it suffers from the limitations of photographed ballet and cinema techniques of recorded and amplified music. It is further marred by some visual errors, such as a 14th-century Verona featuring 19th-century-style Madonna



Lipnitzki
Veronika Mlakar and Buzz Miller in Petit's ballet "La Chambre"

statues as well as the famous winged-lion column of Venice.)

Lifar has seen fit not only to cut the orchestral interludes (judging from other Prokofiev works these act as an important device with him in integrating and carrying forward dramatic continuity), but also to tamper noticeably with the score, thus reducing a three-hour, evening-long ballet in three acts to a two-act affair lasting an hour and a half. However effective and beautiful are Georges Wahkevitch's sets and costumes, and despite the fact that in some respects this ballet has better moments in it than most of Lifar's work in recent years, it is only natural that Paris should feel cheated by this compromise.

Dramatic Meaning Lost

In the first act, Lifar is so busy avoiding mime, and keeping everyone dancing at all costs in a ceaseless series of variations and divertissements, that the dramatic development ceases to have any meaning. He also completely fails to differentiate between the principal male roles, and he entirely loses sight of Prokofiev's pointed characterization of Mercutio. Here is a personage, the Soviet film reveals, that the composer was obviously attracted to and highly suited to portray. It was only in the second act (the third in the original Prokofiev ballet), that Lifar seemed to come to grips with Shakespeare's drama. This was marred, however, by his own grotesque caricature of Friar Lawrence, which was soberly mimed in the Soviet version.

Aided by the mysterious poignancy of Prokofiev's music, which eschews all pompousness at the end, the fine touches and perspectives of Wahkevitch's setting of the tomb scene, and the youthful but touching performance of Liane Daydé as Juliet (her best performance to date), this act had a certain dignity and beauty, and the curtain came down to a storm of applause. However, after several curtain calls, Lifar eventually took a bow by himself, only to be met by an audible chorus of boos.

It is known that Ibert strongly objected to the cuts and alterations in Prokofiev's score, and he was not

present at this compromising premiere. Since then Ibert has virtually withdrawn from active participation in the affairs of the Opéra—a clear comment on what he thinks of the powers and duties of a director of the Paris Opéra.

Retaining "Le Loup" and "Deuil en 24 Heures" in his repertoire, Roland Petit produced one impressive new ballet during his Paris season in the New Year. With music by Georges Auric and sets by Bernard Buffet, "La Chambre" is a gruesome "detective" ballet with book by Georges Simenon, in which the detective is murdered by the assassin he is seeking. The role of the detective gave America's Buzz Miller an excellent opportunity to display his outstanding dramatic and technical gifts, while the beautiful and effective choreography given to Veronika Mlakar, the murderess, was suited to her limited abilities as a dancer.

Charles Munch paid a flying visit to Paris to conduct the Colonne Orchestra, whose artistic direction he is

apparently to take over at some future date. As always, when he comes to Paris, he was given a great welcome.

The Choir of Frankfurt's Church of the Three Kings, under Kurt Thomas' direction, visited Paris with the Collegium Musicum Orchestra and German soloists, to give complete performances of Bach's "Christmas" Oratorio. They sang the first three cantatas at Saint Eustache and the remaining three at the Théâtre des Champs-Élysées on two consecutive days. The performances were sound and correct, though somewhat uninspired, and the Bach trumpet passages sounded rather rough.

Edmund Pendleton's annual presentation of Handel's "Messiah" in the original English at the Salle Pleyel—with John Kentish, tenor, Margaret Whipp, British soprano, Marie-Louise de Montmollin, Swiss alto, and Marvin Hayes, the fine American Negro bass—was his most successful performance yet.

—Christina Thoresby

Troilus and Cressida Given Cold Welcome in Milan



Erio Piccagliani

Sir William Walton, right, greets David Poleri, as Troilus, in Milan

Milan.—The temperature in Scala Square, several degrees below freezing, was equally matched by the freeze in the theater that greeted the Italian premiere of Sir William Walton's "Troilus and Cressida". The public received the work almost in silence, without even the reactionary hissing reserved for contemporary music, and apart from the rather sparse hand-clapping from the local English-speaking colony (myself included) who loyally turned out to support their fellow countryman, very little comment was made either for or against the opera.

It was not however, in my opinion, a fully just reaction, because "Troilus and Cressida" has undoubtedly many merits, and should be praised for its continuity and magnificent orchestration in particular. There could have been several cuts without greatly affecting the drama in itself, but this fault lies mainly in the libretto which poetically was of the first order but lacked theatrical understanding.

Nino Sanzogni conducted with fervor and Guenther Rennert staged the work. Pietro Zuffi's costumes and sets were magnificent, and evidently no expense had been spared to present the opera in the best pos-

sible way. Dorothy Dow and David Poleri took the title roles with Italo Tajo as Calcas, Dino Mantovani as Antenor, Antonio Pirino as Pandaro, Anselmo Colzani as Diomedes, and Gabriella Carturan as Evadne. Apart from Miss Carturan, the singing was not of the best.

Performances of "La Traviata" followed, with Maria Callas (Violetta) as always an exciting personality. The only change in cast from last year's production was Gianni Raimondi as Alfredo. Mr. Raimondi is a newcomer to La Scala, and even though he has a small voice, the quality is very pleasing and his stage presence is dignified. Carlo Maria Giulini conducted.

"Don Giovanni" Disappoints

The third Mozart offering of the season, "Don Giovanni", was a sad disappointment in spite of the many leading names in the cast. Cesare Siepi in the title part sang as perfectly as could be desired, always with a beautiful timbre, but historically he was simply not Don Giovanni. Mr. Siepi looked splendid, but lacked that charm and subtlety which can make the Don both wicked and likable. Antonietta Stella portrayed Donna Anna for the first time and at the most could be described only as vocally accurate. As a last minute substitute for Ferruccio Tagliavini, Nicola Monti was an adequate if rather over-timid Don Ottavio. Elisabeth Schwarzkopf was again a great Donna Elvira. Her many qualities as a Mozart singer were thrown into relief even more by the failings of her colleagues. Rosanna Carteri was a charming Zerlina. Marco Stefanoni as the Commendatore, Italo Tajo as Leporello, and Rolando Panerai as Masetto were all excellent both vocally and in appearance. The failings on the stage should be attributed not so much to the singers as to the appallingly bad conducting of Otto Ackermann, whose tempos were unrecognizable; they were either too fast or too slow, and lacking in any brilliance whatso-

International Report

ever. Mr. Ackermann tried also to stage the production, without success.

The performances of "Boris Godunov" in the so-called original Musorgsky version all played to packed and enthusiastic houses. Nicola Rossi-Lemeni brought the part of the Tsar to life with acting of a high standard and intensity rarely seen on the operatic stage. Gino Penno as Dimitri, Aldo Bertocci as Prince Shuiski, Oralia Dominguez as Marina, Giuseppe Modesti as Pimen, Marco Stefanoni as Varlaam, Vittoria Palombini as the Nurse, and Gabriella Carturan as the Tsarevitch, all contributed fully to the success of the performances. Tatiana Pavlova staged the production most artistically and managed to capture the atmosphere of the opera, generously helped by Nicola Benois's realistic scenery and Antonino Votto's inspired conducting.

After many years absence, Rossini's "The Barber of Seville" returned to the scene with Tito Gobbi in full voice in the title role, Maria Meneghini Callas as a winsome and girlish Rosina, Luigi Alva as a most correct and stylish Almaviva, Nicola Rossi-Lemeni as one of the most

funny but repulsive Basilio that I have ever seen, Melchiorre Luise as Dr. Bartolo, and Carlo Maria Giulini conducting. It would take at least three columns to describe the merits and failings of this production so perhaps it is better to stop here.

Cesare Siepi fully justified his fine reputation as a singer with an excellently chosen program at the Piccola Scala, which included several songs in English by Peter Warlock, Thomas Dunhill and Michael Head, followed by an equally successful recital by Irmgard Seefried.

Gloria Davy, formerly of the "Porgy and Bess" company, brought the house down with a number of splendidly sung spirituals, which followed the first part of her program. The American soprano needs more experience in concert work, but she demonstrated that she is definitely on the right road to making a very fine career as a "straight" artist. Leap-year day was celebrated by one of the most perfectly sung recitals I have ever heard—from Elisabeth Schwarzkopf, accompanied also to perfection by George Favaretto, Italy's greatest interpreter of songs.

—Peter Dragadze

Rome Offers La Fiamma In Dignified Production

Rome. — Gianandrea Gavazzeni, conductor, and Margherita Wallmann, stage director, who made such a splendid success of Handel's "Giulio Cesare" (with magnificent settings by Pietro Zuffi and singers of the caliber of Boris Christoff and Fedora Barbieri) at the Rome Opera, also collaborated on the production of Respighi's "La Fiamma".

The fine production was the same as that La Scala had last year, with sets by Salvatore Fiume, which had to be cut down. The result was very dignified, and in the last scene, stunning, with a careful co-ordination between costumes and scenery throughout.

Inge Borkh portrayed the central figure with the extraordinary magnetic frenzy that distinguishes this great singing actress. Vocally she was not beyond criticism; dramatically she was unbeatable. Elena Nicolai supported her magnificently as the domineering matriarch, as did Paolo Silveri as the Byzantine "Exarch". Giacinto Prandelli in the role of the stepson-cum-lover was placid but pleasant to listen to.

"The Barber" Unrehearsed

Three other productions fell below the high level of "Giulio Cesare" and "La Fiamma". The mezzo-soprano version of "The Barber of Seville" was a scrambled affair, owing to the late arrival of the principal singers. The ensembles were obviously unrehearsed. Giulietta Simonato was an assured and youthful Rosina, displaying a fresh beauty in her top notes. Tito Gobbi was a most vigorous and attractive Barber; Ferruccio Tagliavini was not in his best form. Giulio Neri and Vito de Taranto completed the very well-chosen cast. Angelo Questa conducted.

The sets and costumes for Saint-Saëns' "Sansone e Dalila" (given in Italian) had served nobly at the Baths of Caracalla, but deserved a long rest.

The conductor was the versatile Mr. Gavazzeni, and Miss Barbieri gave a really great performance, sultry and biting. She was luscious in a stealthy, leopard-like way, and gauged her movements perfectly. Vocally the role suited her very well and gave her a chance to use her full palette of colors. Renato Gavarini, in the title role, made one of his rare, but always good appearances. Giangiacomo Guelfi's strong and incisive baritone was heard to advantage as the High Priest.

Near Comedy of "Macbeth"

The production of Verdi's "Macbeth" almost turned into a comedy. Aurel Milloss, who staged, costumed, and choreographed the work, had most decided views about the opera, but they neither conformed to any tradition nor comprised a valid new interpretation. There was no Scottish element in it from beginning to end, but football jerseys for the clan chieftains and a split skirt and an orange wig for Lady Macbeth!

Tito Gobbi, on the other hand, was Macbeth to the tips of his dagger-

Margherita Kenney and Tito Gobbi in the Rome production of "Macbeth"

Oscar Savio



haunted fingers. His characterization was extraordinarily consistent and very well sung. Antonio Cassinelli's Banquo was also well presented. The difficult role of Lady Macbeth fell on Margherita Kenney, who has a "wild" sort of voice, but not the control to produce the "fixed evil intent" Verdi intended. Her gestures and attitudes were also far from the demands of the part, and she was not able to create and hold suspense. One of the sunny patches in this eccentric production was France Capuana's very capable direction of the orchestra.

Mr. Milloss' work, to my way of thinking, is to be preferred when he limits himself to choreography. His work with the Rome Opera Ballet deserves high praise for the sense of discipline and style he has instilled into the corps de ballet. An interesting, strongly contrasted pro-

gram of four ballets showed great variety of style and considerable inventiveness, though the Bach-Chaconne clearly recalled Balanchine's "Quattro Temperamenti".

Milhaud's "La Creation du Monde" appeared in a new version by Mr. Milloss, who worked in conjunction with the set designer, Mirko Balsa-della. The result was a vivid, narrative "ballet negre", with excellent dancing by the principals, Leda Roffi and Filippo Morucci, and much purely visual appeal. The other two ballets were the brilliantly witty "Indiscrezioni", by Jacques Ibert, interpreted in an equally lively manner, and "Hungarica", based on Bartok's Dance Suite, which brought the cycle back to abstract symbolism. The program was conducted by Bruno Bartoletti, a young Florentine whose beat has clarity and firmness. —Cynthia Jolly

Survey of Musical Life Throughout Switzerland

Geneva.—Geneva is the residence of the Orchestre de la Suisse Romande, founded by Ernest Ansermet in 1919, which has won a world-wide reputation. The activity of this orchestra is considerable. It gives a dozen subscription concerts in Geneva and Lausanne, concerts in several other cities of la Suisse Romande (French Switzerland), and popular concerts organized by the city of Geneva, besides playing throughout the year for the Symphonic Broadcasts of the Geneva Radio and the operas at the Municipal Theater during the winter season. The administrator of the orchestra is Emile Unger, 3 Promenade du Pin, Geneva.

Geneva has the oldest "Conservatory of Music" in Switzerland, founded in 1836. Liszt taught there in 1837. Its present director is the distinguished composer Henri Gagnebin. It is he who founded in 1939 the International Competition in Musical Performance (Concours International d'Execution Musicale) which attracts young virtuosi from all countries. This competition takes place each year from Sept. 20 to 30. The secretary-general is Dr. Liebstockl, at the Conservatory.

Radio-Geneve

The Geneva radio station (Radio-Geneve) is controlled by the Swiss Society for Radio Broadcasting. It plays an important role in the musical life of Switzerland both through the concerts of the Orchestre de la Suisse Romande and through its broadcasts of chamber music. (Director of Symphonic Service: Roger Vuataz. Conductor: Edmond Appia. Director of Chamber Music: Pierre Colombo). The Geneva Opera is controlled by the Societe Romande de Spectacles. Its director is Charles Held. We should also mention the Institut Jaques Dalcroze, of which Marguerite Croptier is director.

Lausanne possesses a Conservatory founded in 1861. Its director is Alfred Pochon. An excellent ensemble, the Orchestre de Chambre de Lausanne, made up of 35 musicians conducted by Victor Desarzens, gives ten subscription concerts each winter and broadcasts each Tuesday on the Lausanne Radio. The management of the orchestra is at 5 Rue Caroline, Lausanne. The Lausanne Radio is also under the Swiss Society for Radio Broadcasting. Its director of musical service is Edouard Moser. The Lausanne Theater does not main-

tain a resident company. Each spring it gives a season of six weeks, engaging foreign opera and ballet companies. The administration is located at 4 Rue Charles Monnard, Lausanne.

La Chaux-de-Fonds, capital of the Swiss watch and clock industry, has a Conservatory of Music. Its director is Charles Fallier. It also possesses a Musical Society which is very active in engaging the most celebrated soloists for its subscription concerts. Neuchatel also has its Conservatory and Musical Society, as does the city of Bienne.

Berne and Basle

Berne, capital of the federation, is extremely active musically. The Municipal Orchestra plays in the Stadt Theater and also gives concerts. The Stadt Theater (of which Mr. Beiln is director) has made great sacrifices to freshen the standard repertoire and to produce new Swiss and foreign operas. The subscription concerts and popular concerts of the orchestra are organized by the Berne Musical Society, of which Max Kaufmann is chairman. The conductors are Luc Balmer and Walter Kagi. Alphonse Brun is director of the Berne Conservatory of Music, which has a high reputation. Berne also has a radio station, which does not have its own orchestra but which engages many soloists in its Chamber Music Service. Mr. Kienberger is musical director.

Basle can boast of a rich cultural past. The Conservatory, which now calls itself Academy of Music, once had Felix Weingartner as director. The present director is Muller von Kulm. This Academy has a section called the Schola Cantorum Basiliensis, directed by Paul Sacher, which consecrates its activity to researches in the domain of old music and instrumental instruction in that literature. Basle maintains a large symphony orchestra, which plays at the Opera (Stadt Theater, general secretary, Mr. Zoog) and gives concerts, organized by the Allgemeine Musikgesellschaft. They include both subscription and popular events. The Basle Radio is under the supervision of the Swiss Society for Radio Broadcasting. The musical director of this radio station is the composer Conrad Beck, who engages artists from many countries for the chamber music concerts.

The Basler Kammer Orchestra, founded by Paul Sacher in 1927

(chairman, Alfred von der Muhl, 4 Leonardstrasse) occupies a special place in Swiss musical life. Since 1927, Mr. Sacher has commissioned works from the most celebrated composers of our time for this orchestra. He has been very eclectic, interesting himself in all esthetic styles. Bartok, Honegger, Stravinsky, Hindemith, Martin and many others have written scores for him which later were played throughout the world. The Basle Opera, like those of Berne and Zurich, maintains a high artistic level. The University possesses a musical library that is one of the most important in Switzerland.

Zurich is the largest city of Switzerland (400,000 inhabitants). The state and the municipality have been very generous to music. There are two large orchestras, one for the opera and the other for symphonic concerts. The activity of the Symphony, which gives 70 concerts a year, is controlled by the Tonhalle Gesellschaft. It embraces 10 subscription concerts, 20 special concerts, 20 popular concerts, youth concerts, choral concerts, etc. The Zurich Stadt Theater, of which Mr. Gallmann is director, has great financial resources. With its orchestra, ballet, chorus, and permanent company, it is able to produce new works each year with remarkable care and finish.

Conservatoire de Musique

The Conservatoire de Musique, founded in 1876, is directed by the composer Rudolph Wittelsbach. The International Society for Contemporary Music is represented in Zurich by Pro Musica, of which the chairman is Walter Frey, Rebweisenstrasse, 46. This organization has a faithful public and serves the cause of modern music loyally.

Also in Zurich is the organization Klub Haus Konzert (Mr. Stokli, Bergstrasse 7/32, director). This influential organization engages the most famous orchestras and choruses of Europe and presents them in the leading Swiss cities. The Collegium Musicum, founded by the Swiss Maecenas, Paul Sacher, gives distinguished chamber orchestra concerts under his direction. Radio Zurich (a member of the Swiss Society) has an orchestra of 40 musicians which broadcasts throughout the year. The musical director is Rolf Liebermann, Brunnenhofstrasse, 20.

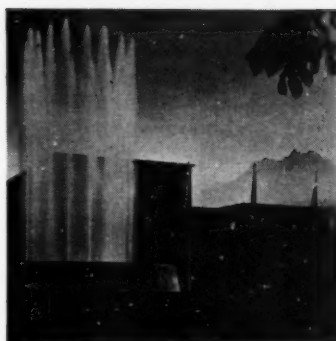
Winterthur boasts the oldest Musical Society of Switzerland, founded three centuries ago: the Musikkollegium. This venerable organization, with the aid of the municipality, maintains a symphony orchestra. Conducted for 15 years by Hermann Scherchen, it is now under the baton of Victor Desarzens. The Musikkollegium also engages foreign conductors and soloists each season. The Winterthur Conservatoire de Musique, founded in 1873, is directed by Karl Matthei.

Smaller Swiss Cities

Saint Gall also has its municipal orchestra. The Konzertverein presents subscription and popular concerts. The Opera (Stadt Theater) does not have a large budget and therefore devotes itself to the standard repertoire. The situation is the same in Lucerne, where the orchestra plays at the Stadt Theater and also gives symphonic concerts. The conductor in Lucerne is Max Sturzenegger.

Many other smaller cities in Switzerland maintain musical organizations, but the above are the most important. A list of influential Swiss musical institutions follows:

Association des Musiciens Suisses, founded in 1900. (476 members).



Salle du Festival in Lucerne, Switzerland

Secretariat General: Zurich, 38 Alpenquai.

Societe Suisse de Pedagogie Musicale, founded in 1893. (1,352 members). Secretariat: Otto Uhlmann, Forchstr. 376, Zurich 8.

Societe Suisse de Musicologie, founded in 1920. Secretariat: G. Walter, Zurich, Eleonorenstr. 20.

Suisa. Societe Suisse des Auteurs et Editeurs, founded in 1924 (1,628 members). Secretariat: Zurich, Alpenquai 38.

Union Suisse des Artistes-Musiciens, founded in 1914 (1,260 members). Secrétaire central: V. Hauser, Zurich, Talackerstr. 35.

Societe Internationale de Musique Contemporaine (SIMC), founded in 1923. Secretariat General: Jean Henneberger. 38 Alpenquai, Zurich. Two sections very active: Basle (156 members) Secretariat: H. Bieli, Thiersfeinallee 46. Zurich (161 members) Pro Musica.

Societe Federale de Chant, founded in 1842 (233 sections, 16,358 members). President Central: Paul Pflugschaff. Berne.

Jeunesse Musicales de Suisse (7,000 members). Secretariat: Moserstrasse 23, Berne.

—Edmond Appia

Currency Devaluation Alters Brazil's Musical Scene

Rio de Janeiro.—The 1955 season here and in other cities of Brazil was influenced more by financial and economical changes than by artistic considerations. The cruzeiro is at present worth around 1½ cents. One year ago the same amount of Brazilian currency corresponded to 2½ cents. This fact obliged the musical societies and local agents to think twice and in some cases restrict the appearances of foreign artists, as an increase of 67 per cent in receipts would have been required to pay the same fees in dollars, etc., as during 1954.

Such a radical change of all the ticket-prices was of course, impossible. As a further devaluation of the Brazilian currency is expected for 1956, a compensation in one way or the other must be found. Maybe responsible organizations will succeed in extending tours of visiting instrumentalists and vocalists to smaller towns to help the situation.

Foreign Musicians

Experience shows that not only the presentation of artists with international reputations is satisfactory from the management's point of view. The successful debut in Brazil of foreign musicians, even when they are young and have not yet recorded important works, generally assures the interest of the audiences for several years. For instance, the selection made by the Associacao Brasileira de Concertos and the Pro-Arte (working together) proved to be rather efficient.

The young French violinist, Christian Ferras, a favorite of the Rio public since his sensational debut last year, won new triumphs in two recitals with most impressive readings of Bach's solo sonatas in C and A major, the Cesar Franck Sonata (quite a new work for the audience when played by this sensitive musician), the two Beethoven Romances and the Paganini "I Palpitanti". Wilhelm Backhaus gave an unforgettable interpretation of Beethoven's "Diabelli" Variations. The Pasquier String Trio, making their bow before the members of these societies, offered as highlight the marvelous Mozart Divertimento K. 563. For years absent from Brazil, Mischa Elman, violinist, was greeted by a packed house. His playing of the Mendelssohn Con-



Christian Ferras, young French violinist, who appeared recently in Brazil

certo and of the Beethoven "Spring" Sonata won him an outstanding success.

Joyce Flissler Heard

Joyce Flissler, American violinist, an exchange artist sent to South America by the National Music League of New York, was considered by the press a musician of respectable quality and acclaimed by a large audience at her only Rio recital.

Sergio Varella Cid, Portuguese pianist, proved to be the most interesting recitalist presented during the last months by the Cultura Artistica society. A juvenile, contemplative poetry is the most characteristic side of his art, plus extraordinary technical facility. A mixed choir of students of the Catholic University in Paris, under the name "La Faluche", which already had made extensive tours to Canada and other countries outside of Europe, sang sacred and secular music of several centuries in fresh mood and with good pitch.

Argentine Society

A pleasant surprise was the appearance before the members of the same society of the vocal quartet "Sodca", an Argentine group of international stature, which displayed extraordinary musicality, excellent feeling for style and singing of the very best quality. The program comprised some rarely performed works such as Schumann's beautiful Spanish Songs and the Brahms "Liebeslieder"

Waltzes. Magdalena Tagliaferro, Brazilian pianist and professor at the Conservatoire in Paris, was heard in a recital whose highlight consisted of the seldom played Schubert Sonata, Op. 120.

Brazilian Symphony Soloists

The Brazilian Symphony presented several brilliant soloists, including Jacques Klein, Sergio Varella Cid and Giuliano Montini, pianists. The last-named gave a terrific interpretation of Prokofiev's Third Concerto. Christian Ferras, violinist, offered a memorable version of the Beethoven Concerto; and the brothers Jean, Pierre and Etienne Pasquier, violin, viola and cello, were heard in the Symphonie Concertante by Mozart and in the Brahms Double Concerto.

The international opera season was, without any doubt, the weakest in many years. Currency exchange problems obliged the management to fill the roster with Brazilian artists, reserving some of the main parts to a handful of famed foreign vocalists. Most of the really good performances were due to the guest appearance of an ensemble of German singers. In Mozart's "Così fan tutte" and Humperdinck's "Hansel and Gretel" Arnold van Mill, an extraordinary bass; August Gschwend, baritone; Kurt Wehofschtz, tenor; Valerie Bak and Elinor Junker, sopranos, and an interesting newcomer, Gisella Litz, mezzo-soprano, sang and acted under the competent baton of Hugo Balzer to the applause of audiences which filled the house every evening.

Mussorgsky's "Khoravanchina" was performed for the first time in Rio de Janeiro. Italo Tajo, Italian bass, lent his vocal and histrionic talents to the figure of Kovansky. Elena Nicolai as Marta and Arnold van Mill (a main figure of the German wing) an imposing Chailovitzky completed the cast of foreign artists. Paulo Fortes, Brazilian baritone, a singer of international stature, displayed vocal qualities of the first order as Galitzin.

In Verdi's "Falstaff" Giuseppe Taddei was a pure delight in the name part. Alvino Misciano, as Fenton, Mr. Tajo, as Pistol; Peter Gottlieb, as Ford; and Miss Nicolai, as Quickly, contributed competently to the fresh presentation of the comedy.

For the second time the American Ballet Theater visited Rio and offered a series of brilliant evenings in the Municipal Theater. Rosella Hightower, Nora Kaye, Scott Douglas and Antony Tudor had a genuine success in "Pillar of Fire" and "Fancy Free". Joseph Levine showed a firm hand in the orchestra pit.

Leonide Massine's fame as choreographer and the brilliant names of the soloists who appeared in a short season in the same Teatro Municipal attracted a numerous public. "Nobilissima Visione" (music by Hindemith), "Tricorno" (music by Falla) and "Hymn to Beauty" (music by Francisco Mignone, well-known Brazilian composer) had the impeccable interpretation of Maria Tallchief, Andre Eglevsky, Lupe Serrano and Michael Lland. As guests, the Hungarian dancers, Nora Kovach and Istvan Rabovsky, appeared with the Ballet of the Municipal Theater.

Canto Coral

It would be an omission to finish this report without a reference to the Associacao de Canto Coral. This excellent mixed choir, directed by Miss Cleofe Person de Mattos interpreted at its annual concert a taxing program of works by Lassus, Bach, Poulenc, Debussy, Mignone and Guarnieri.

—Herbert J. Friedmann

Casals Performs in Mexico; Appears Twice in Veracruz

Mexico City, D. F.—On Jan. 28, 1956, the Spanish cellist Pablo Casals gave a concert outside of Prades for the first time since 1945. The performance took place in Veracruz, and was attended by approximately 4,000 persons.

Mr. Casals arrived by plane in Veracruz on Jan. 24, and announced that he had finally decided to break his vow not to perform again in public, except in Prades, until Spain was liberated from the dictatorship of Franco. He wished to thank Mexico in person for aid given to the Republicans during the Spanish Civil War, and for the political asylum granted refugees after their defeat. At noon on Jan. 28, Mr. Casals was officially welcomed to Mexico and honored in a formal ceremony at the City Hall of Veracruz. He expressed his thanks spontaneously by playing Bach's Third Suite and the Catalonian folk melody "The Song of the Birds" in the crowded, steaming hot hall. It was a very moving occasion.

Performs with Orchestra

In the evening, Casals performed the same works during a formal concert at the Teatro Variedades, this time accompanied in the Catalonian piece by the Xalapa Symphony, under the direction of Luis Ximenez Caballero.

On Jan. 26, the Mozart Festival Year was inaugurated in Mexico City, at the Palace of Fine Arts, with a concert by the National Symphony, conducted by Luis Herrera de la Fuente. Angelica Morales, pianist,

and Irma Gonzales, soprano, were soloists in the all-Mozart program. The following evening Julieta Goldschwartz was accompanied by Mr. Herrera de la Fuente and the orchestra in a performance of the Piano Concerto in G major. On Feb. 26, the National Symphony offered a second festival concert, under the baton of Jean Giardino, with Louis Salomons as soloist in the Bassoon Concerto. Mr. Giardino also conducted the Symphonies No. 39 and 40.

Mozart Opera Performances

Forthcoming Mozart celebrations will include performances of "The Magic Flute", "Don Giovanni", "Così fan tutte", "The Impresario", and "Bastien and Bastienne". Further Mozart concerts by the National Orchestra have also been announced, as well as festival appearances of the Bellas Artes Chamber Orchestra, the Budapest and Lener String Quartets, and the Ballet Mexicano. On April 27, Romano Picutti will conduct the Singing Boys of Mexico, adult choruses and the National Orchestra in a performance of the Mozart "Requiem".

The Salzburg Marionette Theater, now on their second tour of Latin America, helped to start the Mozart year off triumphantly with a week's run at the Palace of Fine Arts in February. March and April will bring recitals by Wilhelm Kempff and the Paris Wind Quintet, as well as the Mexican debut of the young Spanish pianist, Guillermo Salvador.

—Peggy Munoz



Pablo Casals, left, is greeted by Lic. Marco Munoz, governor of the state of Veracruz, on Jan. 28

symphony season. Others scheduled are Ruggiero Ricci (in May) and Peter Katin (in November).

Local Developments

More significant even than visits by world artists are the local developments. During 1955, a National Opera Association of South Africa was initiated, with the aim to establish a semi-professional part-time opera company. So far, only trial concerts of operatic scenes and excerpts have been held. But the company will present its first full-scale productions of "Andrea Chenier" and "La Traviata" in September. One or two principals will be imported. The rest will be local. This is the most notable development in South African music since the formation of the SABC Symphony of 80 about two years ago.

Most important concert agents in the country are still the South African Broadcasting Corporation (SABC) and African Consolidated Theaters, though the Johannesburg Festival Committee will now also become a major sponsor. The SABC either brings out artists for the symphony seasons held in collaboration with the Johannesburg City Council or makes it possible (by booking visiting artists for broadcasts) for other organizations to bring out musicians. African Consolidated Theaters, with Alex Cherniavsky as impresario, is still the largest commercial enterprise which can afford the high cost of bringing world celebrities. Mr. Cherniavsky is a member of the famous family which included the Cherniavsky Trio—Jan, Leo and Michel.

—Dora Sowden

Britten Opera On Stratford Schedule

Stratford, Ontario.—An opera, jazz concerts and programs featuring world famous pianists and singers will highlight the forthcoming Stratford Music Festival. Given in conjunction with the Stratford Shakespearean Festival, it will run for five weeks, from July 7 to Aug. 11.

Benjamin Britten's "The Rape of Lucretia", the first opera to be presented to Stratford audiences, will be sung six times during the season, with Jennie Tourel, Regina Resnik, and Jon Vickers in the cast.

Mixing new and old works in its programs, the second annual festival here will commission new compositions from Canadians—among them a work by Harry Somers—and will be highlighted by, on one hand, concerts by Duke Ellington and his orchestra, and, on the other, a performance of Schubert's "Die schoene Muelllerin" by pianist Rudolf Serkin

and baritone Martial Singher.

The newly formed Festival Orchestra will play under guest conductors Reginald Stewart and Heinz Unger, and the Festival Chorus, Elmer Iseler conducting, will appear again this season.

Guest artists include Claudio Arrau, pianist; Bethany Beardslee and Inge Borkh, sopranos; Miss Resnik and Miss Tourel, mezzo-sopranos; Alexander Welitsch, baritone; and Canadians Glenn Gould, Pierre Souvairan, Leo Barkin and Mr. Vickers.

Programs Planned For Berlin Festival

Berlin.—At the 1956 Festival of Berlin, Sept. 16 to Oct. 2, the following performances are planned: The Berlin Staetische Oper will produce the premiere of Henze's "Koenig Hirsch" ("King Stag"), in addition to Mozart's "Idomeneo" and "Marriage of Figaro", Wagner's "Parsifal", Strauss's "Der Rosenkavalier", and Busoni's "Dr. Faust".

The Alessandro Scarlatti Orchestra will present a program of Italian Baroque music; and concerts will be given by the Winterthur Orchestra, conducted by Theodor Egel; Our Lady's Choral Society of Ireland; the Berlin Philharmonic, under the batons of Sir John Barbiroli, Herbert von Karajan, Hans Rosbaud, and Wolfgang Sawallisch; the RIAS Symphony, Ferenc Fricsay, conductor; the Berlin Chamber Orchestra will be directed by Hans von Benda in a program of music of the Prussian Rococo period.

Antonio and his Spanish Ballet, and Roland Petit's Ballet de Paris will present dance performances, and the Berlin Staetische Oper Ballet will present a premiere of Boris Blacher's "The Moor of Venice", and "Swan Lake" from their regular repertoire.

Mahler, Sibelius Works Played in Winnipeg

Winnipeg, Canada.—The Winnipeg Symphony, conducted by Walter Kaufmann, performed Mahler's First Symphony for the first time in Winnipeg, on Feb. 9. Works given their Canadian premieres by the orchestra this season include Oskar Morawetz's Fantasy for Orchestra, and Arthur Benjamin's "North American Square Dance", in which Vronsky and Babin, duo-pianists, were soloists. Other highlights this season have included the initial Winnipeg performances of a Sibelius symphony (No. 3), and an all-Mozart concert on the eve of the 200th anniversary of the composer's birth, with Leslie Chabay, tenor, as soloist.

Mozart Festival To Be Repeated

Salzburg.—Prompted by the success of the 1956 Mozart festival week, the Salzburg Mozarteum Foundation has scheduled "Mozart Days" to honor the composer's birthday every winter. Like this year, the 1957 festival will feature international artists in concert and opera, Jan. 25-28.

New York Ballet For Salzburg

Salzburg, Austria.—The New York City Ballet will appear here for the first time as a feature attraction of the 1956 Summer Festival. It will perform a Mozart work as part of the Mozart bicentennial celebrations in the composer's birthplace.

First Johannesburg Festival Scheduled for Autumn

Johannesburg, S. A. — Two things will make 1956 music in South Africa outstanding — comparable in essence with the great world centers: the Mozart celebrations and the first Johannesburg Festival.

"Mozart Year" has special significance, not only because it is receiving some government backing and the Prime Minister's wife, Mrs. J. G. Strydom, is one of the honorary presidents of the newly formed Mozart Society of South Africa, but also because two of the music professorships here are held by Austrians. Prof. H. J. Hartmann of the University of the Witwatersrand, Johannesburg, and Prof. G. Gruber of Rhodes University, Grahamstown, are both personal friends of the great Mozart authority, Bernhard Paumgartner of Salzburg. Mr. Gruber was assistant to Mr. Paumgartner in editing the Jubilee Edition of Mozart recordings for Epic. It is rumored that both professors are using their persuasive powers to bring Mr. Paumgartner on a visit to South Africa during 1956.

Mozart Celebrations

In the meantime, arrangements are going forward for the Mozart celebrations on a nation-wide scale. Besides a birthday concert—orchestral, with soloists — on Jan. 27 in Johannesburg, and a Serenade concert in Cape Town (same date), local companies will stage Mozart operas during the year and the complete series

of piano concertos will be performed in Cape Town. Lectures and tape recordings of the celebrations in Austria will be heard in many centers.

Several music societies are planning special programs. Under such auspices, the Loewenguth Quartet of Paris will come here for a series of Mozart concerts, and two Austrian artists, soprano Ilona Steingruber and pianist Walter Klein, will tour the country. Other visitors will be the Vienna Octet (probable) and the Italian I Musici (certain), though expenses in this large country of small population are formidable.

Hopes for Annual Festival

Added to all this is the ambitious undertaking of a Festival in Johannesburg to celebrate the 70th anniversary of the founding of the "Golden City", and to launch what, it is hoped, will be the first of a series of annual festivals.

Apart from theatrical, sport and social fixtures, the Festival Committee is arranging, and encouraging others to arrange, special music events. Thus some of the most famous musicians will visit South Africa during 1956, and particularly in September-October, when the festival proper will take place.

Among those already announced are Claudio Arrau, Andres Segovia, Pierre Fournier, and probably also Yehudi Menuhin. Sir Malcolm Sargent will come as guest conductor for the September-October SABC

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Vice President. The Accademia was devoted exclusively to preparing young artists for operatic careers, not only giving them instruction in voice and acting, but also providing them with operatic performance experience.

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TO look at Brian Sullivan, the chances are you'd never dream that he passed most of the crucial tests of his career by rushing in boldly where angels might have feared to tread. He's a modest young man, this leading tenor of the Metropolitan Opera, radio, television and operetta. For all his stalwart good looks, the six-foot California singer with the curly brown hair talks to you earnestly, thoughtfully; the hazel eyes twinkle now and then in humor but never flash with bravado or conceit. And yet the fact is that Sullivan got where he is today—the front rank of native-born tenors—by daring to accept assignments that would have given pause to many a more experienced artist, and that he himself might never have undertaken if he had been able to think about them reasonably and at his leisure.

His First Don José

"Even I'm surprised at some of the things I've done on short notice!" he confesses amiably, explaining that he simply didn't have time to worry about them at the moment. There was the night in December four years ago, for instance, when he found himself suddenly singing in "Carmen" for the first time at the Metropolitan: he agreed to take over from the Don José of the evening, who had barely been able to finish Act I before succumbing to a bad cold. Earlier Sullivan had replaced the same tenor as Samson, likewise without any rehearsal, and had almost forgotten to stab Abimelech in the first act—perhaps the most important single bit of action in the entire opera!

Quick decisions and presence of mind had saved the day long before then. As a 16-year-old student at Manual Arts High School in Los Angeles (the alma mater of Lawrence Tibbett before him), Sullivan faced his first appearance on any stage: a role in "The Pirates of Penzance" which would be his if he could spare enough time from his homework to learn it in 11 days. He could and did. The success of that high-school performance of "The Pirates" proved a turning point in the youth's life. Not only did it start him thinking seriously about singing; it adumbrated the path in which he was to gain most of his experience in the years to come—operetta.

Born in Oakland

The boy who would someday pinch-hit for Samson had once been frail. Between the ages of six and 12, Harry Joseph Sullivan (for that was his real name) was felled successively by pleurisy, pneumonia and sunstroke. He had been born in Oakland, Calif., but at that time the family was living in Salt Lake City, where Sullivan Senior was a railway engineer. To build up his lungs the boy played the trumpet and took up swimming. Later, while a student at the University of Southern California, he even played football—



Color Reproduction
A family musical soiree in the Brian Sullivan home. From left to right: Patricia, Cathy, Mr. Sullivan, Mrs. Sullivan, Brian, Jr.

Brian Sullivan's Career Has Been a Sequence Of Momentous Decisions

By FRANK MERKLING

in the meantime having evidently grown a good deal huskier. While Sullivan no longer works out at scrimmage he does still swim; golf, however, is more his game today. He breaks around 100.

Encouraged by Schipa

The future Heldentenor first thought seriously about becoming one in 1938, when he heard Tito Schipa in recital. Young Sullivan sought out the famous Italian artist, sang Massenet's "Le Rêve" for him, and was sufficiently encouraged by the verdict to undertake lessons with Lillian Backstrand Wilson, who was to be his teacher for five years and who is still on the faculty of USC. This was a characteristically audacious move, since the young man had just taken unto himself a wife. To help bring home the bacon, Sullivan drove a truck between his classes at college. He also found time to sing in the M-G-M chorus, on a tour with the "Ice Follies", and at churches and synagogues in and around Hollywood. (The Scotch-Irish-English Sullivan, whose mother was a Savannah belle, remembers one period in a synagogue, singing with

George London, when his name appeared on the program as "Joseph Solomon".)

By 1940 the budding tenor—who had meanwhile become a father—was singing with Richard Lert's American Music Theater, in Pasadena. That year the opportunity for another of his momentous decisions presented itself: to be or not to be Count Almaviva in a production of "The Barber of Seville" in Italian, with John Charles Thomas as Figaro and a cast that also included his friend London. Sullivan had sung the part in English; could he learn it in the original language in 12 days? It did not take him long to make up his mind.

Goes into Army

Engagements multiplied until 1943, when Uncle Sam signed him to an exclusive contract for two years. Spending most of his time in the infantry, with a brief sojourn in the motor pool, Sullivan managed to sing in "Carmen" and operetta while in uniform. Back in mufti, he made up for lost time by performing the taxing role of Florestan in Beethoven's "Fidelio"

12 times in 24 days at the Central City Festival in Colorado. Then, in the fall of 1946, Broadway beckoned. Sullivan heeded the gesture and made his Manhattan debut in the part of Gaylord Ravenal, hero of "Show Boat", in a revival of the Jerome Kern-Oscar Hammerstein II masterpiece. It was almost as far a cry from Florestan as New York was from the Rockies.

In the course of becoming a full-fledged professional, the tenor acquired a new name. Equity already numbered a Joseph Sullivan among its ranks, and so, apparently going along with the notion that the child is father to the man, the organization suggested that its newest recruit adopt the name he and his wife had just bestowed on their newborn son: Brian. But that was not all that happened. Before the engagement of "Show Boat" ended, Brian Sullivan (Senior) came to the attention of the producers of a new musical play by Kurt Weill, based on Elmer Rice's "Street Scene." The show was trying out in Philadelphia before a Broadway opening, and the producers were dissatisfied with the tenor lead. Would Sullivan be interested in stepping into the role on New Year's Eve? He had exactly one week to learn his part—while continuing to fulfill his commitments in "Show Boat". Again the 27-year-old tenor from California accepted destiny's gambit, and again he won. Early in 1947 "Street Scene," starring Brian Sullivan, Anne Jeffreys, Norman Corson and Polyna Stoska, arrived in New York and settled down for a run whose success is still talked about in critical circles.

Contract with Metropolitan

This time Sullivan attracted still further attention on Broadway—at the corner of 39th Street, to be exact. He came to the notice of the Metropolitan Opera management, which in due time offered the tenor a contract for the following season. (On that occasion it was unusually easy for him to say yes.) Sullivan made his debut on Feb. 23, 1948, as Peter Grimes, title role of the Benjamin Britten opera that was receiving its first American performances. His excellent vocal and physical qualifications soon earned him other plums at the Metropolitan, particularly in operas produced in English, for which he enjoyed an obvious advantage over his European colleagues. They included the tenor leads in Musorgsky's "Khovantchina" and "Boris Godunoff", Johann Strauss's "Fledermaus", Mozart's "The Magic Flute" and "Così fan tutte", Puccini's "La Bohème", Gluck's "Alceste" and, most recently, Richard Strauss's "Arabella".

With almost boyish reticence Sullivan disclaims any strong preferences among his roles. He will go only so far as to say that he finds the "Arabella" Matteo challenging, or that singing Admetus to the Alceste of Kirsten Flagstad was a thrilling experience. This

(Continued on page 42)



Mephisto's Musings

Opera in Films

I have been spending an inordinate amount of time lately sitting in tiny preview theaters and elsewhere looking at lavish color films of opera productions addressed speculatively to American audiences from Europe. Two were representatives of "Don Giovanni", one a romance on the history of the Italian music-publishing house of Ricordi, another an Italian-Japanese production of "Madama Butterfly".

Of these, "Madama Butterfly" is the gem. Filmed in Italy, this handsome picture presents Japanese actors in the oriental roles and Italians in the occidental ones. Italian voices are dubbed in for the orientals. It is truly an international production since Japanese technicians as well as actors took part in it; 16 of the famed Kabuki dancers appear in the prologue, and the sets and costumes, including Cio-Cio-San's ten-room house, were made in Japan.

In the title role is the lovely Japanese screen star, Kaoru Yachigusa (sung by Orietta Moscucci). She is petite, young, beautiful — just as David Belasco, and presumably Puccini, imagined her. Michiko Tanaka is the Suzuki (sung by Anna Maria Canali), Nicola Filacuridi the Pinkerton (sung by Giuseppe Campora), and Ferdinando Lidonni the Sharpless (sung by himself). The chorus and orchestra are those of the Royal Opera House, Rome, conducted by Oliviero de Fabritiis and Giuseppe Conca.

The film gives the opera complete and in its proper sequence. It not only does no violence to Puccini's score, it actually enhances it by the beauty and authenticity of the settings and the high quality of the acting. For once, Cio-Cio-San is the true Geisha girl she is supposed to be, and Pinkerton and Sharpless are true dramatic figures rather than the cardboard caricatures they usually appear on the stage.

The only innovations are a lovely and purposeful prologue in which the audience accompanies Pinkerton in making the acquaintance of Butterfly in a Japanese tea-house; the shift of the "flower duet" from the interior of the house to the garden ("no self-respecting Japanese housewife would scatter flowers around her home", said the Japanese cast members). Also, Butterfly does not poke holes

in her rice paper windows to watch for Pinkerton, which, in Japan, would be about as unthinkable as chopping a hole in a door with an axe would be in this country.

The Technicolor effects are, for the most part, ravishing, though they tend to be a bit overdone in the baby-pink and blue department.

The other pictures need not detain us long. The "Don Juan" is a preposterous hash with Mozart's music only incidental to a swash-buckling melodrama, richly garbed, and badly recorded, although it has the services of Bernhard Paumgartner as conductor and some good Viennese singers (again dubbed in for the dramatic cast headed by Cesare Danova).

The Salzburg Festival production of Mozart's "Don Giovanni" has a cast of distinguished singers and is conducted by the late Wilhelm Furtwängler. It would be a pleasure to report of success in this venture, but it is impossible. The worst feature of the film was an English narration that broke constantly into the music, arousing a flurry of outraged hisses in the audience. In addition, the sound track was not synchronized with the film action.

"House of Ricordi"

The whimsical way opera librettists treat history sometimes seems to have affected the scenarists of "House of Ricordi". It is true, of course, that the famous Italian music-publishing house, which first issued the operas of Rossini, Donizetti, Bellini, Verdi, and Puccini, has played an important part in the history of the Italian lyric stage; and the fact that the firm has been in the hands of one family for most of its existence provides an element of continuity for the motion picture. But there are melodramatic and clownish exaggerations, and coincidences

In the film version of "Madama Butterfly": left to right, Satoshi Nakamura, as Yamadori; Kaoru Yachigusa, as Cio-Cio San; Nicola Filacuridi, as Pinkerton; Ferdinando Lidonni, as Sharpless



that are historically impossible.

Still, the picture has considerable charm, for the soft colors in which it is filmed, for the wholehearted acting on the part of the largely Italian cast, and for some of the operatic scenes, which fortunately do not overload the production. Heard but not seen in these excerpts are Renata Tebaldi, Mario Del Monaco, Tito Gobbi, Italo Tajo, and Giulio Neri. Miss Tebaldi's poignant singing in the final scene of "La Bohème" is particularly ravishing.

Judging by the well-appointed rooms in which the composers are shown residing, they lived very well—even before they became famous.

Deceptive Ears

A correspondent who signs himself simply A. Cello seeks to prove again that one can believe little that he sees and nothing that he hears—even if he is a music critic. His case in point is Paul Henry Lang's review in the "New York Herald Tribune" on the Philharmonic-Symphony's first Mozart Festival concert on March 1 under the baton of Bruno Walter. Noting that "The old monster, orchestral imbalance, again reared its ugly head," Mr. Lang said Maestro Walter in Carnegie Hall "had to deal with a larger orchestra than the one he conducted with such perfection a few days before at the Metropolitan Opera."

"Taint so," says A. Cello, who evidently had been at some pains to check the personnel. "The Metropolitan orchestra conducted by Walter," says he, "contained 14 first violins, 11 seconds, 8 violas, 8 cellos and 6 basses, while the Philharmonic had been lopped down to 14 first violins, 10 seconds, 8 violas, 6 cellos and 4 basses. In other words, an orchestra of 47

strings in the opera house as against 42 at Carnegie Hall."

Thus do our ears practice to deceive. I am surprised, however, that Mr. Lang ascribed any strings whatever to the opera house orchestra. From where I sit at the Metropolitan, I have become convinced that the management employs nothing but bass drums and trombones.

Non-Neo Hindemith

Klaus George Roy, contributing music critic to the "Christian Science Monitor", sends me a clipping of his own notice of Paul Hindemith's "Apparebit Repentina Dies" performed recently by the M.I.T. Choral Society in Boston. Mr. Roy is made to say:

"Hindemith's 20-minute work was written in 1947 for the symposium on music criticism at Harvard University." And Mr. Roy appends the marginal note that "The critic with whose story the printer's Mephisto so subtly interfered had long considered Paul Hindemith a neo-medieval composer. But it is only now that the 'neo' can be dropped entirely!"

Aside from protesting that I was nowhere near that printer at the time, I can only say that I have placed little credence in music criticism symposiums held at Harvard University prior to 1966, and it seems unlikely that Mr. Hindemith was still about at that relatively late date.

Not Sincere?

Friends and enemies of so-called modern music have a new bone to pick in a recent pronouncement on the subject made recently by 79-year-old Pablo Casals.

"There is nothing sincere about modern music", the Spanish master is said to have told an Associated Press representative. "The tragedy is that all modern composers know it, but can't admit it . . . nobody loves it. It lacks all conviction".

He then recalled a conversation he once had with Arnold Schoenberg, inventor of the 12-tone system of composition. Schoenberg told him he was trying to find out "what was on the back of the medal which we call music, to discover the elements of a new kind of music".

"Poor Schoenberg!" said Casals. "He caught himself in his own net. He could not find the new kind of music, because what he found was no music. But his many followers and imitators took him at his word and pretended that a new music had been discovered".

Before anybody says, "Maybe it's the altitude", let me batten down all the hatches.

Dial

Berlioz Work High Point Of Los Angeles Season

Los Angeles. — Berlioz's "The Damnation of Faust" proved to be the most spectacular production of the Los Angeles Philharmonic season, when conducted by Alfred Wallenstein at the concerts of Feb. 23-24. The Roger Wagner Chorale assisted and the solo parts were sung by Suzanne Danco as Marguerite, David Lloyd as Faust, Martial Singher as Mephistopheles, and Donald Gramm as Brander.

Mr. Wallenstein had a broad and dramatic conception of the work and the orchestra played with a splendid flair for the color and effects of the score. The chorus, trained to pinpoint perfection by Roger Wagner, sang with superb vigor and precision. Mr. Singher dominated the soloists by his keen sense of style and resonant vocalism. Miss Danco exhibited equal stylistic virtues; Mr. Lloyd sang his taxing part well, and Mr. Gramm projected his single scene forcefully and with great vocal resource.

Mennin's Third Symphony

Peter Mennin's Symphony No. 3 impressed by its orchestral mastery and concise handling of expressive material, as conducted by Mr. Wallenstein at the concerts of March 1-2. Berlioz's "Le Corsaire" Overture and the suite from Strauss's "Der Rosenkavalier" found the orchestra at a peak of brilliance and suppleness. Wilhelm Backhaus was the soloist in an immensely authoritative but somewhat impersonal interpretation of Beethoven's G major Piano Concerto.

Gottfried von Einem's "Turandot", Four Episodes for Orchestra, was given a first American performance by the orchestra under Mr. Wallenstein's direction at the concerts of Feb. 2 and 3. The suite is a condensation of a 50-minute ballet originally written in 1942. It is vigorous, masculine music, with many attractive ingenuities of orchestration, and no particular attempt to incorporate an Oriental style as Puccini did in treating the same subject matter. In style the work is contemporary, without resorting to extremes of harmony or melodic content.

Rudolf Serkin was the soloist on these programs, playing Mozart's C major Piano Concerto (K. 467) with his familiar enthusiasm and vitality of style, and ending the program with a vivid reading of Strauss's "Burleske". Mr. Wallenstein also contributed a broad and rather individualized interpretation of Strauss's "Death and Transfiguration".

Steinberg Guest Conductor

William Steinberg was the guest conductor for the concerts of Feb. 9 and 10, choosing a program that in a way seemed to trace the course of 19th-century romantic music. Schubert's "Unfinished" Symphony was given a fresh and carefully considered treatment that rescued it from sentimentality. Brahms's "Tragic" Overture had a noble breadth to serve as introduction to Mahler's First Symphony, a work for which Mr. Steinberg has an especial affinity. It was played with fine feeling for songful qualities and for its many dramatic contrasts, and the orchestral performance was alert in style and polished in detail.

New contemporary music has been heard in abundance on recent Monday Evening Concerts. The first American performance of Karlheinz

Stockhausen's "Kontrapunkte No. 1" took place on Feb. 20, with Robert Craft conducting a group of 10 instrumentalists. Although anticipated as something more extreme than Nono's "Canti per 13" which set off so much controversy recently, it failed to realize much shock value. The principle seemed to be to divide an unvarying triple beat into as many subdivisions as possible, but so minute were these divisions that the ear could scarcely detect them. In general style and sound the work resembled Webern and offered nothing particularly new.

On the same program Marni Nixon very capably sang Dallapiccola's "Goethe-Lieder" and Stravinsky's "Berceuses de Chat", both for three clarinets and soprano. Camillo Togni's "Helian di Trakl," Op. 39, was another first American performance on the program of Feb. 6, sung by Miss Nixon with Leonard Stein at the piano. A setting of four poems by Georg Trakl, this has a dodecaphonic slant in the Webern manner, with an excessively awkward and wide-ranging voice part, and a rhythmically complicated and very dissonant accompaniment.

The same program also held Hindemith's very effective Sonata for four French horns (1952), and four attractive arias from cantatas for voice and cembalo by Alessandro Scarlatti, edited with realization of figured bass by John Edmunds. Miss Nixon sang them charmingly, with Carol Rosensteil at the harpsichord.

Katims Leads Seattle Group In Toch Premiere

Seattle. — The Seattle Symphony under Milton Katims undertook a new role in mid-February as executives of a world premiere. The work was "Peter Pan—A Fairy Tale for Orchestra in Three Parts", Op. 76, by Ernst Toch, one of four recent commissions by the Koussevitzky Foundation.

Mme. Olga Koussevitzky came west for the first performance, which revealed a work with a charmingly elfin second movement, flanked by writing that darted among the orchestral choirs and made much to-do about employment of a special three-note "pressure horn." The resulting sound, very low and very loud, had a shock effect like that sought by the composer in J. B. Priestley's satiric novel, "Low Notes on a High Level". The reaction of press and public was favorable to the Toch work, which was given three performances.

Symphony Soloists

The Seattle Symphony in mid-winter has featured a string of distinguished guest artists including Robert Casadesu, Raya Garbousova and Isaac Stern, whose engagement for the Mozart Sinfonia Concertante occasioned Milton Katim's first appearance here as violist. The two artists alternated in conducting the work, before awed and appreciative listeners.

Dorothy Kirsten in the title role of "La Traviata" drew four audiences totaling 14,400 persons in Seattle, Spokane, Tacoma and Vancouver, B.C. The four-city tour was under

Monday Evening Concerts on March 5 presented three cantatas—Mozart's "Dir, Seele des Weltalls", K. 429A; Aaron Copland's "In the Beginning"; and Bach's "Weeping, Crying, Sorrowing, Sighing"—sung by the University of Redlands Concert Choir. Erwin Ruff conducted the Mozart and Copland and Robert Craft the Bach. Heard here for the first time were Stravinsky's two-piano transcriptions of his Septet and "Scherzo a la Russe", played by Pearl Kaufman and Dale Reubart. Only the fugal Giga of the Septet proved to be very effective in the piano translation, though the new version of the "Scherzo a la Russe" is extremely attractive and will probably speedily find its way into the duo-piano repertoire. Also heard on this program was a chamber duet, "Occhi perche piangere", by Agostino Steffani (1685-1750) admirably sung by Katherine Hilgenberg, contralto, and Richard Robinson, tenor.

The final concert of the season was given by the Los Angeles Chamber Symphony, conducted by John Barnett in Royce Hall, UCLA, on March 5. Fluent and polished performances were given to Dag Wren's Serenade for string orchestra, Op. 5; Mozart's Symphonie Concertante for wind instruments and orchestra, with the solos played by Gordon Pope, oboe; Gerald Caylor, clarinet; Jack Marsh, bassoon; and Tibor Shik, horn; and Bartok's Music for String Instruments, Percussion and Celesta.

A piano recital by Yoshiko Niiya, March 3, included a well-considered performance of Bach's "Goldberg" Variations, and first American performances of a set of Preludes by Saburo Takata and two pieces by Yasuji Kiyose. —Albert Goldberg

jamin Owen, pianist; Audrey Nossaman, soprano; William Pickett, baritone; the Louisville Orchestra String Quartet and the Kentucky Opera Association. The directors of Artists of Louisville in addition to Miss Bowles are: Robert Whitney and Richard Wangerin, conductor and manager respectively of the Louisville Orchestra; Moritz Bomhard, director of the Kentucky Opera Association; and Norman Isaacs, president of the Louisville Philharmonic Society.

Russian Folk Ballet To Tour America

Moscow.—The Moiseyev ballet and folk dance group will become the first major Soviet dance company to tour the United States. The group of 90 dancers will tour for ten weeks beginning next September, subsidized in large part by the Soviet government. S. Hurok, who came to Russia to make the arrangements, will sponsor the tour in America.

The company, which has a repertoire of regional dances from all parts of Russia, visited London and Paris last season on its first tour of western capitals (see Musical America, Jan. 1, 1956).

Mr. Hurok has also arranged for visits to this country by Isaac Stern, violinist; Jan Peerce, tenor; and Marian Anderson, contralto. Mr. Stern will open a month's tour in Moscow on May 3. Mr. Peerce will sing in Verdi's "La Traviata" and Puccini's "La Bohème" in June.

Aram Khachaturian, Soviet composer, has accepted an invitation to visit the United States for the first time in June, to conduct a program of his works at the Los Angeles Music Festival, according to the festival director, Franz Waxman.

Stuart Chambers In St. Louis Post

St. Louis.—Stuart Chambers has been appointed chairman of concert arrangement for the Civic Music League's 1956-57 season. He has been serving in that capacity for the current season since the death of Alma Cueny, who had been the league's business manager for 25 years.

Mr. Chambers has long been active in this city's music affairs. He is on the league's executive committee, is treasurer of the St. Louis Grand Opera Guild, and a trustee of the Artist Presentation Committee. Last year he retired as treasurer of the Pulitzer Publishing Company, publisher of the "St. Louis Post-Dispatch". His wife, Irene Chambers, is one of St. Louis' best-known voice teachers. —Charles Meneses

Martinu, Walton Works Win Awards

Voting on the best new orchestral work and opera they heard during 1955, the New York Music Critics Circle on Feb. 20 selected Bohuslav Martinu's "Fantasies Symphoniques" (Symphony No. 6) and Sir William Walton's "Troilus and Cressida" for this year's awards.

Library Receives Rockefeller Grant

A Rockefeller Foundation grant of \$37,560 has been made to the New York Public Library, enabling the institution to index and catalog some 25,000 items now in its Dance Collection, which are unprocessed and generally unavailable for research.

Louisville Artists New Booking Agent

Louisville, Ky.—Emma Jo Bowles will in the future handle booking exclusively for Artists of Louisville. The artists whom Miss Bowles will represent include Sidney Hart, violinist; Grace Whitney, cellist; Ben-

Personalities

Dimitri Mitropoulos was honored at Carnegie Hall on Feb. 18, as well as at the Metropolitan Opera the following night, on the occasion of his 60th birthday. David M. Keiser, president of the Philharmonic-Symphony Society, presented Mr. Mitropoulos with a conductor's score of Verdi's "Otello". Such scores cannot ordinarily be purchased, but the House of Ricordi made an exception in this case. Morris Borodkin then presented the conductor with a silver plaque on behalf of the New York Philharmonic-Symphony members.

Joseph Schuster recently began his eighth annual tour of Europe. He is appearing in concert and as orchestral soloist in England, France, Austria, Holland, Norway, Switzerland, Portugal, and Spain. Mr. Schuster recently acquired a Gofriller cello, made in 1720.

Cesare Siepi, who sang in "Simon Boccanegra" and "Don Giovanni" at La Scala in the middle of February, will again appear as the Don at the Salzburg Festival this summer.

Mary Bothwell began a second 13-week series of the Mary Bothwell Show over radio station WAAT, Newark, on Feb. 21. During the first 13 weeks of the show, which is the first and only classical musical program over WAAT, Miss Bothwell interviewed such personalities as Mia Slavenska, Jessica Dragonette, Lauritz Melchior, Jerome Hines, Brian Sullivan, and Andre Kostelanetz.

John Corigliano has appeared this season as soloist with the New York Philharmonic-Symphony, Pierre Montoux conducting, in the Mozart Concerto in A major; with the Harrisburg Symphony under the baton of Edwin McArthur in the Brahms Concerto; and with the York (Pa.) Symphony conducted by Reginald Stewart, in the Bruch Concerto in G minor. He also played Mozart, Beethoven and Brahms sonatas with Heida Hermanns, pianist, under the auspices of the Community Arts Council of Valley Stream, N. Y.

Claudio Arrau left on March 8 for a three-month European tour, to include London and Zagreb among

many leading cities. He will play the Beethoven piano concertos under the direction of Josef Krips at the Royal Festival Hall in London in May-June.

Dolores Wilson will sing the title role in the premiere of Douglas Moore's opera "The Ballad of Baby Doe", with libretto by John LaTouche, on July 7 at the Central City (Colo.) Festival. **Martha Lipton** has been assigned one of the leading roles.

The first of a series of concerts **Irmgard Seefried** will give with her husband, **Wolfgang Schneiderhan**, in Copenhagen April 21-26, will be a command performance for the King and Queen of Denmark. Miss Seefried will participate in Mozart Festivals in Cologne (April 8); London (April 29) where the program will be thrice repeated and broadcast by BBC; Wiesbaden (May 2) where she will also portray Susanna in "Figaro"; and Wuerzburg, Germany (June 6).

Eugene Istomin will arrive in Japan on April 23 to begin a 30-concert tour of the Far East, including 15 appearances under the joint auspices of the International Exchange Program of the American National Theater and Academy and the Sangyo Keizai Shimbun. He will also perform in Hong Kong, Singapore, Indonesia, Malaya, Indochina, Formosa, Korea, Burma, and Ceylon.

Clarence Cramer, concert manager, and **Kathryn (Browne) Cramer** are the proud grandparents of newly arrived **Joseph Richards Cramer**, the son of Richards and Claudia Cramer.

Ginia Davis appeared on broadcasts in Paris (Jan. 23), Barcelona (Feb. 13), and Rome (Feb. 21); in a Gala Concert with the Padeloup Orchestra in Paris for La Nuit d'Electricité on March 21; in Ravel's "Shéhérazade" under Pierre Montoux's baton both with the Birmingham Symphony on March 27, and with the BBC Symphony in London on May 11; and with orchestra and in recital at Palma de Mallorca on April 24.

Regina Resnik, after making her first appearance as Marina in "Boris Godunoff" at the Metropolitan Opera

on Feb. 15, appeared as Carmen in San Francisco with the Cosmopolitan Opera in the first week of March, and in five performances in the same role at the Opera Festival in Toronto. The mezzo-soprano has been signed for the Stratford Festival's production of Britten's "The Rape of Lucretia".

Jean Madeira made her television debut as Carmen on the Ed Sullivan Show on Feb. 19.



E. Power Biggs, seated at his portable organ, and **Alexander Bratt**, (center), conductor of the McGill Chamber Orchestra, discuss a Handel concerto they played on "The Concert Hour", a Canadian television program. **François Bernier**, producer, looks on. Mr. Biggs also played the organ on the "Omnibus" TV show on Feb. 26

Richard Tucker substituted for Eugene Conley at the last minute in the role of the Duke in "Rigoletto" at the Metropolitan Opera on Feb. 25. Friday afternoon found Mr. Tucker in Bloomington, Ill. for a concert. After driving through rain and flood to Indianapolis, a plane of the Texas Company, sponsors of the Saturday matinee broadcasts, flew him to Teeterboro airport in New Jersey, where a limousine also provided by the company whisked the sleepless tenor to the opera house in time for the performance.

Vera Franceschi returned to her home town on Jan. 28 to present the third recital of the Los Gatos (Calif.) Community Concert series. Los Gatos Mayor A. E. Merrill presented her with a key to the city.

William Warfield will make an extensive tour of the Near East and Africa from August through December, 1956, in co-operation with the American National Theater and Academy's International Exchange Program. He will visit Ethiopia; British, Belgian, and French territories in West and Central Africa; Liberia; Yugoslavia; Greece, Egypt and other Arab states; and Israel, as well as major cities in Western Europe.

Roman Totenberg embarked on March 1 for a series of engagements in Italy, Switzerland, and Germany. At the end of April the violinist will premiere Murray Adaskin's Violin Concerto, over the CBC in Toronto.

Mr. and Mrs. **Zvi Zeitlin** became the parents of a daughter, **Leora Rachel**, on Jan. 26. Mr. and Mrs. **Jerome Hines** announced the birth of their son, **Andrew**, on Feb. 18. Mrs. Hines is **Lucia Evangelista**.

Patricia Brinton, who has been active for three years in Europe, recently portrayed Susanna in "Figaro" and Donna Elvira in "Don Giovanni" in performances at the Teatro Nacional de San Carlos in Lisbon, presented by an ensemble of the Vienna Opera in celebration of the Mozart bicentennial.

Benno and Sylvia Rabinof (left), with United States Ambassador Cannon and P. Economides, Athens Symphony conductor, after a performance of the Martinu Concerto for Violin and Piano, with the Greek orchestra

Anne Bollinger, leading soprano with the Hamburg State Opera, poses with her husband, **Jack T. Nielsen**, chemical engineer and former ski champion in the winter Olympics

Lucretia West, **Hans Knappertsbusch** (center), and **Miss West's European manager, Martin Taubman**, after her appearance with the Munich Philharmonic. She will be soloist with the Berlin Philharmonic on April 8 and 9



Felicitas

ORCHESTRAS in New York

Boston Symphony Plays New Hanson Elegy

Boston Symphony, Charles Munch, conductor. Carnegie Hall, Feb. 11, 2:30:

"Roman Carnival" Overture... Berlioz
"Elegy in Memory of Serge Koussevitzky".....Howard Hanson
(First New York performance)
"La Mer".....Debussy
Symphony No. 4.....Brahms

This sort of program offers the Boston instrumentalists a field day; it was no surprise that the afternoon proved one of superb music-making. Charles Munch is a conductor gifted with both passion and proportion. He commands a wonderful body of men, to be sure; but the perception, the justness and élan are his.

The Hanson "Elegy," revised for the Boston Symphony's 75th anniversary and performed for the first time in New York, is characteristic of its composer's somewhat old-fashioned but very sincere and very personal idiom, a post-romanticism that in its oracular strength is often suggestive of Walt Whitman. The piece opens with a juxtaposition of two unrelated minor triads, proceeds through phases of expansive solemnity to a crisis of exaltation, and ends serenely. Whether or not it suggests anything of the personality of the late Serge Koussevitzky, it is sturdy and touching music and deserved the response that Mr. Hanson was on hand to acknowledge.

One must praise Mr. Munch for the suppleness and continuity of his "La Mer," a composition that frequently is made to sound like a string of precious but disconnected fragments, as well as for the fastidious elegance that one expects. Brahms's Fourth Symphony was performed like the monumental achievement that it is; in addition, Mr. Munch brought out a linear clarity and sense of propulsion that are not always the work's share. —F. M.

Saidenberg Orchestra Opens WNYC Festival

Saidenberg Little Symphony, Daniel Saidenberg, conductor. Town Hall, Feb. 12:

"Capricorn Concerto"... Samuel Barber
"Lyric Piece".....Miriam Gideon
"Quite City".....Copland
Chamber Concerto (1956).....Meyer Kupferman
Hymn and Fuguing Tune No. 10.....Henry Cowell

The first of some 130 odd concerts to be presented by radio station WNYC between Lincoln's and Washington's birthdays this year began with this program. The Barber concerto, a capricious work full of piquant colorings, was given a rugged reading. The second movement is a lovely little bit of fun, full of engaging harmonies.

Miriam Gideon's "Lyric Piece" is an early string work by this sensitive composer. It has a warm sound, and though not too adventuresome, it is well put together. It reminds one of Schoenberg's "Verklärte Nacht" in that though there is a basic tonality at its core, a freeing process is already at work, with chromaticism and chords of the fourth being the liberators.

Meyer Kupferman, known already

as a composer who has worked with the 12-tone system, has written a piece that seems to release all his inhibitions. A big romantic concerto, replete with lush sounds, jazz rhythms, virtuoso cadenzas, it had the good fortune of having Samuel Baron as flute soloist, together with Theodore Saidenberg, pianist, and a string quartet. Working within the post-romantic framework, Kupferman has overblown his creation. Climaxes pile on climaxes and the soothing diminuendos recede to still further ones. It left a telling effect on the audience, being in a readily accessible idiom, and it created a new respect for this composer, who has shown still another aspect of his creative palette.

Cowell's short composition is a happy piece, and it ended the concert with a smile. —E. L.

Brooklyn Philharmonia Presents American Works

Brooklyn Academy of Music, Feb. 14.—The Brooklyn Philharmonia, conducted by Siegfried Landau, presented the fourth of its five subscription concerts this season, with Philippa Schuyler, pianist, soloist in Gershwin's Concerto in F. Aaron Copland's "Outdoor" Overture, "Appalachian Spring," and "El Salon Mexico" were also heard, and Gershwin's "An American in Paris" concluded the program.

Bach Aria Group's Final Concert of Season

Town Hall, Feb. 15.—For their last concert this season, the Bach Aria Group presented chamber arias from seven assorted cantatas as well as two complete cantatas, Nos. 116 and 131. The cantatas that opened and closed the program were dominated by the chorus, which is beautifully trained and responsive. Frank Brief, the conductor, was particularly successful in shaping the lovely contrapuntal lines.

The soloists—Julius Baker, flute; Robert Bloom, oboe; Bernard Greenhouse, cello; Menahem Pressler, piano; Maurice Wilk, violin; Eileen Farrell, soprano; Martha Lipton, mezzo-soprano; Jan Pearce, tenor; Mack Harrell, baritone—responded as a cohesive unit.

The most memorable offering was the aria from Cantata No. 68, for soprano, cello, violin, oboe, and continuo, "Mein geliebtes Herz," delectable in its plaint faith combined with technical virtuosity.

There were other inspired moments, such as the last chorus of



Cantata No. 131, "Aus der Tiefe," where the choir declaims three times in marvelously different settings the words "Israel hoffe auf den Herrn". —E. L.

Maleczynski Soloist In Rachmaninoff Third

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Witold Maleczynski, pianist. Carnegie Hall, Feb. 16:

"Festival Overture".....Shostakovich
(First New York performance)
Piano Concerto No. 3.....Rachmaninoff
"Schelomo".....Bloch
(Laszlo Varga, solo cello)
"Les Preludes".....Liszt

This was a program rich in Romantic sonorities of various sorts. But it began with a bouncy, completely untroubled overture by Dmitri Shostakovich that formed an admirable prelude to the assorted nostalgias, sorrows, and philosophizings to follow. Composed in 1954 with the title "Overture Festivo," as Op. 96, the work provides an exhilarating workout for the orchestra in terms of appealing tunes of popular cast, catchy rhythms, and a becoming brevity. It is very slight, but entertaining, and Mr. Mitropoulos and the orchestra gave it a spanking performance.

Mr. Maleczynski has played far more persuasively than he did on this occasion. The Rachmaninoff Third Concerto is one of the most tricky things in the repertoire, not merely because of its fiendish technical difficulties but because of its scoring, which demands unusual care in rhythmic and dynamic co-ordination between soloist and orchestra. Neither pianist, conductor, nor orchestra seemed too secure or happy in this performance, which was distinctly slapdash in character.

After 40 years (Bloch composed it in Geneva, Switzerland, in 1916, when he was 36) "Schelomo" still towers as one of the masterpieces of modern music. Mr. Varga played eloquently, and his colleagues also were inspired. A vigorous, if somewhat disheveled, performance of "Les Preludes" ended the program. —R. S.

Philharmonic Heard In NAACC Program

New York Philharmonic-Symphony, Herman Neuman and Alfredo Antonini conducting. Carnegie Hall, Feb. 18:

"Jubilee" Overture.....Chadwick
Symphony No. 1 (1949).....Ned Rorem
"Rhapsodie Nègre".....John Powell
Serenade.....Ulysses Kay
Dance Rhythms.....Riegger

The contribution of the National Association for American Composers and Conductors to the American Music Festival included this program by the Philharmonic. The large audience was treated to an authoritative reading of the Chadwick overture, conducted by Mr. Neuman with much brio. The remaining compositions were under the baton of Mr. Antonini.

The Rorem symphony is a surprising work, for, after an aggressively brassy opening, a calm placidity dominates the music. The lyric lines evolve above marching rhythms and a barcarolle-jig, yet there are arid sections of little pulsation. The last

movement, fragmentary in nature, is the most symphonic in its treatment of the orchestra, and reveals more imagination than the others.

The Powell Rhapsody, for piano and orchestra, played prettily by Dorothy Bullock, has moments of sincere simplicity. Ulysses Kay has written a very busy Serenade. The second movement is a scherzo of urgency and excellent rhythmic cohesiveness; the last movement reveals an interesting compositional technique, wherein he successfully builds an Allegro on an interval of a third. Dance Rhythms is an exercise on ¾ rhythm and at the same time a delightful bit of fun by one of our most masterful men of music. —E. L.

Yankoff Soloist Under Franco Autori

New York Philharmonic-Symphony, Franco Autori conducting. Ventsis Yankoff, pianist. Carnegie Hall, Feb. 18:

Suite, "The Funnies".....Frederick Piket
Piano Concerto No. 4.....Beethoven
Symphony No. 4.....Tchaikovsky

Ventsis Yankoff, in his orchestral debut with the Philharmonic, displayed fluency, intelligence, and solid technical attributes in his performance of Beethoven's Fourth Concerto. But he did not bring any special quality to the work in the way of poetry or excitement. There were sensitive moments, but his phrasing was rather wooden at times. His tone in the forte passages, though pleasant, sometimes took on a rather metallic luster. Franco Autori conducted deftly.

Frederick Piket's Suite "The Funnies" is a slick article, smartly orchestrated. The suite portrays five well-known comic strips, and its musical content is generally on the same level as the comic strips.

Mr. Autori provided a smooth, well-balanced, and colorful reading of Tchaikovsky's Symphony No. 4, marshalling the climaxes very effectively. The scherzo seemed to drag slightly, but the finale was brilliant. —D. B.

Ormandy Conducts Familiar Classics

Philadelphia Orchestra, Eugene Ormandy, conductor. Carnegie Hall, Feb. 21:

Concerto for Orchestra, D major.....Handel-Ormandy
Symphony No. 3 ("Eroica").....Beethoven
Symphony No. 2.....Brahms

Zino Francescatti, who was to have been soloist in the Brahms Violin Concerto, was indisposed, so that this very standard program became even more standard through the substitution of Brahms's Symphony No. 2. There are times when the Philadelphia Orchestra under Eugene Ormandy reminds me of a very beautiful but superficial actress in a great classic part, faultlessly groomed, gracious, suave, but utterly dull. For it is unfortunately not enough to go through the paces of a Shakespearean play or a Beethoven symphony with supreme finish; there must be something intense, inspired, nobly aflame about the proceedings or else the music slumps into routine.

Certainly, no one could quarrel

with the technical execution of the three works. Mr. Ormandy's anachronistic scoring of the Handel music sounded lustrous. Somehow, Handel's fresh, outdoor music had become salonized, but it was performed with exquisite polish. The "Eroica", too, seemed to have lost its muscularity and granitic power; the Funeral March was actually sentimental; yet the performance abounded in purple passages. And if all four movements of the Brahms Symphony sounded alike, all were heavily weighted with sentiment and lush in sonority. The audience, it is only fair to mention, appeared to enjoy the concert very much. Even if people drowsed during the middle movements, they woke up for the climaxes and applauded vigorously at the end. —R. S.

American Symphony Led by Enrico Leide

Hunter College Assembly Hall, Feb. 23.—Dvorak's Slavonic Dance No. 1 opened this program of the American Symphony of New York, conducted by Enrico Leide, after which the two

vocal soloists were introduced. Carmine Fiorito, bass-baritone, and Gloria Spencer, soprano, two promising teen-agers with pleasant voices, sang with earnest conviction, if a little self-consciously, the duet "La ci darem la mano" from Mozart's "Don Giovanni". Miss Spencer was also heard in "Batti, batti", while Mr. Fiorito's solo offering was "Ella giammai m'amò" from Verdi's "Don Carlo". Mr. Leide gave the young singers sympathetic support.

The highlight in the concert, however, was the playing of the Brahms Violin Concerto by the talented young American violinist, Joyce Flissler. Miss Flissler negotiated the technical difficulties with superb aplomb. She played the work, too, with an extraordinary imaginative understanding. The Adagio in particular was given a memorable performance by this self-effacing young artist. Brahms's Second Symphony completed the program. —R. K.

Mitropoulos Conducts Kirchner Piano Concerto

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Leon

Kirchner, composer-pianist. Carnegie Hall, Feb. 23:

Fantasia and Fugue in G Minor
..... Bach-Mitropoulos
Piano Concerto Leon Kirchner
(First performance)
"Alpine" Symphony ... Richard Strauss

Among the younger composers today Leon Kirchner is outstanding for his impassioned conviction and his intellectual courage. Born in Brooklyn in 1919, he has lived in California most of his life, but his interests, his creative background and range of imagination are international. He belongs to no one school and he writes for no one audience. He simply gives us what is in his heart and what is in his head—and it is deeply moving, deeply challenging, and definitely of our time. Like Martha Graham, he is not an armchair artist. He makes people think, and naturally encounters considerable hostility in the process.

The Piano Concerto heard for the first time at this performance received the Naumburg Award this year and was recorded the following day. And, in truth, it is music that needs rehearsing and study, not because it

is abstruse, but because it is packed with thought and feeling and written in a highly dissonant, structurally complex idiom. Like Alban Berg, Kirchner is a master harmonist, a romantic, and an individualist. As in the case of Berg, the more one listens, the more one discovers a firm design in the bewilderingly rich and emotionally vibrant substance of his music. The concerto is not a display piece, although there are some passages of fascinating sonority and harmonic power in it. But it is alive from first bar to last, and, for all its segmentation, it has rhythmic drive and structural continuity. It is cruelly difficult to play, but the composer and Mr. Mitropoulos and the orchestra gave not merely a brilliant but an inspired performance.

The evening opened with Mr. Mitropoulos' model transcription of Bach's G minor Fantasia and Fugue (a model, that is, of how not to transcribe Bach). It was fun to hear the "Alpine" Symphony again. Everybody knows that it is not great music, but what a marvelous bag of orchestral tricks! It is a pity that Strauss and Hollywood never got together,

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ORCHESTRAS in New York

for the master had a cineramic streak in his nature. Mr. Mitropoulos conducted the elephantine score superbly—and from memory. —R. S.

Liebermann Work Has American Premiere

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Isaac Stern, violinist. Carnegie Hall, Feb. 25:

"Mephisto Waltz" Liszt
Violin Concerto No. 1, D major Prokofiev
"Musique" for Narrator and Orchestra (Vera Zorina, Narrator) Liebermann
(First United States performance)
Suite, "Hary Janos" Kodaly

Rolf Liebermann's "Musique", for Narrator and Orchestra, which had its American premiere at this concert, seemed to me to be one of the most banal and pointless works that Mr. Mitropoulos has offered us in a long time. The work was inspired by Baudelaire, and during each of its three sections, excerpts from Baudelaire's poems are recited by the Narrator, not against the music but during pauses of the orchestra. Since the music is a tissue of rhythmic and harmonic clichés, in which I could discern no relation to the verse, and since Miss Zorina recited the magnificent poems in a painfully funeral and inexpressive way, I found the whole business dismal. But the audience gave the composer and performers a genuine ovation. It is always a pleasure to see a modern piece enjoy public success, even if one happens to be a dissenter on that particular occasion.

But if "Musique" did not fully live up to its title, Prokofiev's fascinating and still unique Violin Concerto provided a memorable experience. No one could play it better than Isaac Stern, and Mr. Mitropoulos and the orchestra gave him splendid support. All fire and ice, this magical score opens new vistas in the literature for violin and orchestra. —R. S.

Tcherepnin Work Played by Little Orchestra

Little Orchestra Society, Thomas Scherman, conductor. Judith Jaimes, pianist; Tony Miranda, horn player; Ming Lee Tcherepnin, narrator. Town Hall, Feb. 27:

Divertimento for String Orchestra Bartok
Piano Concerto, Op. 2 Arensky
Concerto for Horn in E flat, K. 447 Mozart
"The Lost Flute", for narrator and orchestra, Op. 89, Alexander Tcherepnin (First New York performance)

This concert opened with a transcendent performance of the Bartok work, led by Mr. Scherman with the searching fervor of a devotee. What followed was just the sort of music to ease the tension and set the listener's mind at rest again.

Judith Jaimes, youthful pupil of the late Isabelle Vengerova, sailed through the rarely, if ever, heard Arensky concerto with fleet fingers, bouncy rhythm, and a flair for the romantic style. The concerto itself is a pleasant derivative of Chopin and Liszt, spiced with a dash of Tchaikovsky. Miss Jaimes played the slow movement in memory of her teacher.

Mr. Miranda played the solo part of the Mozart concerto with notable understanding and beauty of tone. No soloist could ask for more sympathetic orchestral support than Mr.

Scherman and the orchestra gave both Miss Jaimes and Mr. Miranda.

Inspired by a group of Chinese poems (translated into English by Gertrude Laughlin Joerissen), skillfully scored for full orchestra plus a battery of Chinese percussion instruments, and divided into six sections according to subject matter, "The Lost Flute" is dramatic, colorful and exotic. Ming Lee Tcherepnin, wife of the composer, read the verses expressively with a kind of inner urgency that matched the turbulence of the music. Mr. Scherman and the members of the orchestra made the most of the startling tonal and rhythmic possibilities inherent in the score. —R. K.

Alec Sherman Conducts at Greek Benefit

Carnegie Hall, Feb. 28. — Alec Sherman conducted the New York Philharmonic-Symphony in this concert for the benefit of the Queen's Fund for Greek Orphans. The soloists were Gina Bachauer, pianist; Nicola Moscona, bass; and Vivian della Chiesa, soprano. Miss della Chiesa was a last-minute replacement for Elena Nicolaidi, contralto. She sang "Voi lo sapete" from Mascagni's "Cavalleria Rusticana" and Sandoval's "Bolero". Mr. Moscona sang "Ella giammai m'amò" from Verdi's "Don Carlo" and the Greek song "The Old Dimos" by Karreris.

The evening was further enhanced by Miss Bachauer's performance of the Tchaikovsky B flat minor Concerto. It was a distinguished interpretation, possessing both power and fluency, with a tender slow movement. Mr. Sherman and the orchestra provided a dexterous accompaniment. The program began with Smetana's Overture to "The Bartered Bride" and ended with a well-balanced reading of Rimsky-Korsakoff's "Capriccio Espagnol". —D. B.

Strickland Leads Contemporary Works

Oratorio Society of New York, William Strickland, conductor. Sylvia Stahlman, soprano; Robert Dean, baritone. Boy Choristers of the Cathedral of St. John the Divine and of St. Thomas Church. Carnegie Hall, Feb. 29:

"Te Deum" Dvorak
"Knoxville, Summer of 1915" Barber
"Symphony of Psalms" Stravinsky
"If He please" Cowell
(First performance)

Strange and wonderful things have happened to the New York Oratorio Society. Founded by Leopold Damrosch "for the cultivation of choral and symphonic music" back in 1873, it began its career by actually cultivating such music. Later, like most such societies, it became somewhat moribund, giving torpid performances of hackneyed classics most of the time. (The Vienna Singakademie in 1863 must have been such an organization, for when its new conductor, Johannes Brahms, heard its estimable members launch into a Haydn chorus, he laid down his baton and said acidly: "Come, come, Ladies, I am sure you didn't sing it that way under Haydn!" But today the Oratorio Society is again cultivating music, with a vengeance, thereby injecting its concerts with vital interest.

Henry Cowell's setting of verses from "The Preface" by Edward Tay-

lor (1645-1729) had been commissioned by the Society and received its world premiere. It is very effective, reflecting the religious exaltation and mystical rapture of the poem in terms that are sometimes familiar but never conventional or hollow. Mr. Cowell has a keen ear for choral colors and sonorities, and "If He please" is genuinely exciting at first acquaintance.

Samuel Barber's music magically recaptures the nostalgia of James Agee's text. It is a vision of an America that is fast disappearing and a marvelous glimpse into a child's heart. Miss Stahlman sang the solo part movingly, if not with perfect control, and the orchestra was also fervent.

In the Stravinsky masterpiece, as in the Cowell work, the performance was rough, sometimes almost chaotic, but surcharged with such enthusiasm and intensity that Mr. Strickland carried the day. A chorus of boys and men sang the Symphony of Psalms, whereas the Cowell music enlisted the Oratorio Society Chorus and Orchestra.

Dvorak's almost operatic Te Deum was a good opener, although neither the soloists, Miss Stahlman and Mr. Dean, nor the chorus and orchestra came completely to grips with it. This was a stimulating and thoroughly worth-while evening. —R. S.

Bruno Walter, Myra Hess In Mozart Program

New York Philharmonic-Symphony, Bruno Walter conducting. Myra Hess, pianist. Carnegie Hall, March 1:

MOZART PROGRAM
Symphony No. 29, in A major (K. 201); Concerto for Piano and Orchestra No. 17, in G major (K. 453); Symphony No. 41, in C major ("Jupiter") (K. 551)

An evening of serene, unpretentious music-making opened the Philharmonic-Symphony's Mozart Festival in honor of the composer's bicentennial. Dame Myra and Bruno Walter have a markedly similar approach to the music of Mozart and their collaboration in the concerto had a ductility and ease that might lead one to suppose they had been playing the work together regularly for years. There is a purely classical concept closer to chamber music than to the grand concert style which the size of the form inevitably suggests to modern listeners. Thinking, evidently, in terms of the primitive piano of Mozart's time, Dame Myra kept her dynamics within a limited range seldom exceeding forte and, working out with great delicacy an infinite variety of small gradations within that framework, achieved tonal beauties and felicities of passage work denied the player who

sets himself a bigger canvas. Falling in naturally with her views, Mr. Walter provided the pianist with a beautifully adapted consort of strings and solo winds, greatly reduced in numbers, of course, from the full orchestra, to give the work its just balance and proportions. Mozart once referred to this as a concerto "to make one sweat". Nobody sweated on this occasion, but, within its own philosophy, the performance was a perfect one.

The little A major Symphony that appropriately opened the program is a product of Mozart's 18th year. The invention is ingenious and conservative and not particularly exciting, but the style and taste are already mature and bespeak the mastery to come. It was played with a tenderness befitting its youth by Mr. Walter. By the same token, the "Jupiter" had the stride, power and philosophical seriousness of the last years. So profound a student of Mozart's development as Mr. Walter could not fail to disclose the Beethovenian quality of much of this score which was the pinnacle and, for all practical purposes, the end of the classic era in symphonic music.

There is no music like a Mozart symphony to show an orchestra, as though by x-ray, in all its naked strength or weakness. The Philharmonic has looked better in its history under this searching light, both in ensemble and in the wind solos. To put it roundly, the orchestra needs more practice in the refinements of 18th-century music. —R. E.

On Sunday afternoon, March 4, Dame Myra played the D minor Concerto, K. 466, and Mr. Walter conducted the Symphonies in A, K. 201, and E flat, K. 543. The performance of the concerto was marked by an exquisite sense of proportion, subtle tonal nuance, and classical nobility of spirit. The small orchestra enabled the artists to make everything heard. The tragic overtones of the music were expressed through phrasing and color—not through thumping and rough attacks, as they so often are in this frequently misinterpreted concerto. Mr. Walter and the orchestra were equally felicitous in the symphonies, and the whole concert was definitely of an Elysian order. —R. S.

Kostelanetz Conducts Tchaikovsky Program

New York Philharmonic-Symphony, Andre Kostelanetz conducting. Carnegie Hall, March 3:

ALL-TCHAIKOVSKY PROGRAM
"Nutcracker" Suite, Op. 71a; "Romeo and Juliet" Overture; Suite from "Swan Lake"; Suite from "Queen of Spades"; Introduction and Waltz, "Sleeping Beauty."

Both Andre Kostelanetz and the orchestra met high musical standards again on this occasion. The performances of the "Nutcracker" Suite and the suite from "Swan Lake" revealed delicacy and balanced, colorful textures. The reading of the "Romeo and Juliet" Overture was on the cool side, though the orchestra sounded richly. The less familiar Suite from the "Queen of Spades" was given a clear-cut, fluent performance. A large audience again greeted Mr. Kostelanetz and the orchestra. —D. B.

Neuman and Lamoree With Knickerbocker Players

Town Hall, March 4, 5:30.—Russell Smith's "Palatine Songs", which had their premiere in this concert, were a distinct disappointment. Val-

Yehudi Menuhin, soloist with the New York Philharmonic-Symphony on March 6

Alexander Bender



erie Lamoree, soprano, coped bravely and well with Mr. Smith's awkward vocal lines, while Walter Lewis, clarinet; James Buffington, French horn; Louise Stone, cello; Arnold Goldberg, vibraphone and cymbal; and Paul Wolfe, conductor, did what they could with the score. Miss Lamoree was heard to far better advantage in Cimarosa's aria "Nel lasciarti" from "L'Olimpiade", accompanied by the Knickerbocker Chamber Players under the direction of Herman Neuman, guest conductor of the evening. Mr. Neuman also led the instrumentalists in admirable performances of Arthur Foote's Suite for Strings in E and Haydn's Concertante for Violin, Cello, Oboe, Bassoon and Chamber Orchestra, in which Nadia and George Koutzen, Waldemar Bhosys and Loren Glickman were soloists.

Mildred Hunt Wummer, Waldemar Bhosys, Henry Siegl, Joseph Glassman and Louise Stone opened the concert with an ingratiating performance of J. C. Bach's Quintet for Flute, Oboe, Violin, Viola and Cello. The Quintet was a telling example of how "Bachian" much of Mozart's music is. The theme of the slow movement of the familiar C major Sonata apparently came right out of the first movement of this Quintet. —R. K.

Hillis Conducts Works By Mozart and Bruckner

New York Concert Choir and Orchestra, Margaret Hillis, conductor. Hilde Gueden, soprano; Herta Glaz, mezzo-soprano; Gloria Sylvia, mezzo-soprano; Harry Jacoby, tenor; Robert Falk, bass-baritone. Town Hall, March 5:

Mass in C minor, K. 427.....Mozart
"Te Deum".....Bruckner

Two of the loftiest and most beautiful choral works ever written were given sensitive and eloquent, if technically uneven, performances at this concert. Margaret Hillis has developed apace as a conductor, and she is now able to express her convictions about a particular work within the framework of a clearly conceived style. The spirit of the glorious Mozart C minor Mass was right; the letter was sometimes obscure. The main trouble was with the soloists and the acoustics of the hall.

Miss Gueden sang exquisitely (the "Et Incarnatus Est" was a dream from first note to last) but the other three soloists had their difficulties. Miss Glaz had been called in at the last moment to substitute for Clara Turner, and under the circumstances should receive critical forbearance, but neither she nor Mr. Jacoby and Mr. Falk did justice to Mozart's music. And although Miss Hillis kept her rhythms strong and precise, her phrasings clear, and her balances exact, the sounds did not always mix well. The chorus and orchestra had to be crowded on a stage that was too small for them, and all of the performers were on top of the audience, so to speak.

Bruckner's "Te Deum" is the mirror of a great soul. Its magnificent simplicity of outline, combined with the most gorgeous harmonic coloring, make it peculiarly overpowering. Some of its pages remind one of a first visit to Melk or one of the other great Austrian shrines of the Baroque. One senses the same superhuman glow and glory and abundance. Miss Hillis and her musicians captured much of the ecstatic mood of the work, even though they could not produce the titanic sonorities imagined by Bruckner. —R. S.

Menuhin Heard In Two Concertos

New York Philharmonic - Symphony, Dimitri Mitropoulos, conductor. Yehudi Menuhin, violinist. Carnegie Hall, March 6:

"Ruy Blas", Overture.....Mendelssohn
Violin Concerto.....Mendelssohn
Violin Concerto.....Beethoven

Yehudi Menuhin, making his only New York appearance of the season in this second and final Pension Fund Benefit Concert, gave searching performances—aided by Mr. Mitropoulos and the members of the orchestra—of the Mendelssohn and Beethoven concertos. Stress was laid on brilliancy in the Mendelssohn, and many a familiar phrase was given a bold new twist. In the search for hidden beauties, and in the highlighting of minor details, the youthful buoyancy of the work got tethered to the ground.

The Beethoven concerto, allowed more freedom to speak for itself, fared better. Mr. Menuhin gave it a more polished and a more lyrically impassioned performance than the Mendelssohn. There were times, as in the closing measures of the opening movement and in the Larghetto, when his tone was hauntingly lovely. Mr. Mitropoulos' brusque accents on the repeated unison octaves in the orchestral tutti of the development section of the first movement was a pointed detail that was overpoweringly effective. —R. K.

Bernstein Offers Stravinsky Program

Symphony of the Air, Leonard Bernstein conducting. Jesus Maria Sanroma, pianist. Conchita Gaston, mezzo-soprano; David Lloyd, tenor; George Gaynes, baritone; Lee Cass, bass-baritone; William Horne, tenor; Alistair Cooke, narrator. Carnegie Hall, March 7:

STRAVINSKY PROGRAM
"Oedipus Rex"; Capriccio, for piano and orchestra; Suite from "The Firebird" (1919 version)

The most satisfactory performance at this dynamically surcharged concert was that of Stravinsky's Capriccio. Jesus Maria Sanroma, who was the soloist in the American premiere of the work, on Dec. 19, 1930, has always been one of its most persuasive interpreters. He has the keyboard dexterity, the absolute rhythmic control, the wit and imagination to make the most of this fitful and charming piece. In this music Stravinsky thumbs his nose at jazz, at the classic concerto, and at a number of other things, all in the frothiest and cleverest musical terms. Played as Mr. Sanroma played it, with an accompaniment as expert as that provided by Mr. Bernstein and the orchestra, it is still enjoyable, for all that it has "dated" a bit.

No one could quarrel with the emotional intensity of Mr. Bernstein's conception of "Oedipus Rex", but I found it coarse, overdriven, and lacking in a sense of the classic grandeur of the work. Only last November, Margaret Hillis gave us a masterly interpretation, which was firmly controlled and lucid, and I could not help regretting that Mr. Bernstein had not similarly curbed his natural exuberance in preparing this performance, for it had many other virtues: conviction, power, and vivid dramatic imagination. Of the soloists, only Mr. Horne sang without forcing, although Miss Gaston performed Jocasta's famous aria capably. The others were less happy. The chorus was often

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swamped by the orchestra, and in the solo passages, also, Mr. Bernstein did not keep the lines clear. The audience was swept away by the sheer momentum of the playing and singing, and rewarded the performers with a long ovation. The orchestra played "The Firebird" Suite with sumptuous tone and brio, responding loyally to Mr. Bernstein's frenetic commands. This was an evening that shed much heat, if not as much light as might have been wished.

—R. S.

Walter Conducts Mozart Requiem

New York Philharmonic-Symphony, Bruno Walter conducting. Irmgard Seefried, soprano; Jennie Tourel, mezzo-soprano; Leopold Simoneau, tenor; William Warfield, baritone; the Westminster Choir, John Finley Williamson, director. Carnegie Hall, March 8:

MOZART PROGRAM

Symphony No. 25, in G minor (K. 183); "Et Incarnatus Est," from Mass in C minor (K. 427); "Requiem" in D minor (K. 626).

For the second and last of its programs in honor of the Mozart anniversary the Philharmonic-Symphony and Mr. Walter found a welcome excuse to perform the great "Requiem" and to do so in a style befitting the work and the society. With a great Mozart interpreter at the helm, four distinguished soloists and the highly competent Westminster Choir, the performance hardly could fail of a brilliant effect, and it did not fail.

Without going in detail into the history of the "Requiem," it may be recalled that it is the composition upon which Mozart was at work on his death-bed. It was completed by his pupil, Suessmayr, who wrote the "Sanctus," "Benedictus" and "Agnus dei" (possibly with detailed instructions from the composer) at the behest of the widow who could ill afford to lose the fee of the nobleman by whom the work was commissioned. It is the most deeply religious of Mozart's utterances, displaying none of the theatricalisms to be found in the C minor Mass, for instance, and he is alleged to have become obsessed with the idea that he was writing the "Requiem" for himself. Whatever the facts, the "Requiem" is a grand and moving work, comparable, perhaps, only to Bach's B minor Mass and Beethoven's "Missa Solemnis".

The soloists function mainly as a quartet and thus the balance and blend of their voices become matters

of first importance. The singers chosen by Mr. Walter fitted the specifications as closely as could be, considering the strongly individual character of the voices, and if the ensemble was not perfect it was compensated for by the consummate artistry of each member. Mozart, even in the "Requiem," demands fine voices, and for such heaven-borne passages as the "Tuba mirum," he had them in Irmgard Seefried, Jennie Tourel, Leopold Simoneau and William Warfield.

The importance of the chorus is not second to that of the quartet, and here again the dignity and beauty of the work was sustained and a remarkable delicacy of tone and phrase was achieved despite the host of choristers employed.

At the opposite end of Mozart's liturgical spectrum was the "Et Incarnatus Est" from the C minor Mass mentioned earlier, an ecstatic song in operatic style complete with coloratura cadenza. Here Miss Seefried was completely at home and gave a beautifully finished performance.

—R. E.

Mozarteum Orchestra In New York Debut

Mozarteum Orchestra of Salzburg, Ernst Maerzendorfer conducting. Emmy Loose, soprano; Ralph Herbert, baritone. Carnegie Hall, March 9:

MOZART PROGRAM

Overture to "Idomeneo"; Divertimento in D major (K. 205); "Non più andrai" from "Nozze de Figaro"; "Donne mie" from "Cosi fan tutte"; "Un donna a quindici anni" from "Cosi fan tutte"; Concert Aria, "Voi avete un cor fedele"; Symphony in C major ("Linz")

New York here made the acquaintance of the town orchestra of Mozart's birthplace, and a most pleasant meeting it was. Perhaps it had better be explained that while this organization is called the Mozarteum Orchestra, it is not the orchestra of the school that bears that name but is rather the civic orchestra of Salzburg of which many people associated with the school naturally are members. All are graduates of the Mozarteum as is Ernst Maerzendorfer, a cultivated and widely experienced young conductor.

These people are wise in the ways of Mozart, which it seems only logical that they should be, and while they are not a virtuoso orchestra in the sense that our major symphonic bodies are, they could teach many of them a thing or two about playing this music. They are supremely proficient in producing fine gradations of



Ernst Maerzendorfer, conductor of the Mozarteum Orchestra of Salzburg

tone within a small dynamic range. Their pianissimo is the barest whisper. The solo winds have the art of playing softly, yet cleanly and distinctly, and the strings are sufficiently discreet as not to overpower them. A rare kind of ensemble is achieved in this way, which is essential to the open, clearly etched style of Mozart's music as exemplified in the gem-like minuets and slow movements of the

Baldwin-Wallace To Hold Bach Festival

Berea, Ohio.—The Baldwin-Wallace Conservatory of Music will hold its 24th annual Bach Festival on May 25-26, 1956. George Poinar will conduct the Baldwin-Wallace Festival Orchestra in Robert Scholze's arrangement of "The Art of Fugue" (also to be given during the 1957 festival), and the "St. John Passion". The soloists in the latter work are to be Suzanne der Derian, soprano; Alice R. Erel, contralto; Glen Schnitke and Richard Krause, tenors; Melvin Hakola, baritone; and Phillip MacGregor, bass. Cecil Munk will conduct the orchestra in the Cantata No. 78.

Other works are scheduled, including the Violin Concerto in G minor, in which Joseph Knitzer will be soloist. The major works scheduled for the 1957 festival include the Mass in B minor and Hans T. David's orchestral arrangement of "The Musical Offering".

Corpus Christi Season Extended

Corpus Christi, Tex.—The Corpus Christi Symphony Society, Jacques Singer, musical director, announces an increase in the number of its subscription concerts for the 1956-57 season. The soloists thus far engaged include Jose Iturbi, pianist; Isaac Stern, violinist; and Pilar Lorengar, soprano. The North Texas State College Grand Chorus, from Denton, will participate in a performance of Bach's "St. Matthew Passion".

Mr. Singer is conducting a March series of concerts with the Indianapolis Symphony, after which he will return to complete the 1956 orchestral season at Corpus Christi.

Chicago Symphony Lists Future Plans

Chicago.—The 66th season of the Chicago Symphony, and the fourth under the direction of Fritz Reiner, will open on Thursday evening, Oct. 4. Twenty-eight pairs of Thursday-

divertimento as well as the more sweeping contours of the "Linz".

Emmy Loose, soprano of the Vienna Opera, sang Despina's song from "Cosi fan tutte" and the concert aria with a voice of good lyric quality and admirable finish in the coloratura. Mr. Herbert had professional polish and aplomb in the performance of his two operatic excerpts, but he would have been better advised, considering the rather dry quality of his voice, to have chosen something slower moving and more sustained in which he might have had more opportunity to vocalize and develop tone.

—R. E.

Other Concerts

An all-Gershwin concert was sponsored by the George Gershwin Memorial Foundation of B'nai B'rith Victory Lodge, Inc. at Carnegie Hall March 10. With an orchestra conducted by Paul Whiteman, Buddy Weed was soloist in piano works, and Shirley Harmer, Vivian della Chiesa, and Jack Russell in songs.

Wilfrid Pelletier conducted the New York Philharmonic-Symphony in a Young People's Concert at Carnegie Hall the morning of March 10, with William Warfield, baritone, as soloist.

Friday subscription concerts and 12 Tuesday afternoon subscription concerts, beginning Oct. 9, are scheduled. Also, planned are 15 Saturday evening concerts, 12 Tuesday afternoon Young People's programs, and the traditional series of ten concerts in Milwaukee.

Guest conductors of the orchestra during the eight weeks Mr. Reiner will be away from Chicago, are Sir Thomas Beecham, Karl Boehm, George Szell, and Bruno Walter. John Weicher, the Chicago Symphony's concertmaster who also conducts the Civic Orchestra, will direct the Young People's concerts as well as several of the Saturday evening events.

Among the soloists slated to appear with the orchestra are Geza Anda, Myra Hess, Eugene Istomin, Byron Janis, and Rudolf Serkin, pianists; Nathan Milstein, Berl Senofsky, and Isaac Stern, violinists; Roberta Peters and Elisabeth Schwarzkopf, sopranos.

Symphony Of The Air To Give Radio Series

The Symphony of the Air will inaugurate a new series of hour-long nationwide broadcasts over the Mutual Broadcasting System on April 11. The broadcasts, scheduled for 10-11 p.m. EST, will be produced under the supervision of Hardy Burt Productions. Arrangements are also being made for rebroadcast of the new series by the Voice of America and by the overseas stations of Radio Free Europe.

Indianapolis Symphony Names Soloists

Indianapolis, Ind.—The soloists scheduled to appear with the Indianapolis Symphony during the 1956-57 season include: Grant Johannesen, Joseph Bloch, and Edwin Biltcliffe, pianists; Isaac Stern and Michael Rabin, violinists; Margaret Harshaw, soprano; Ramon Vinay, tenor; and Leonard Warren, baritone.

It will be decided early in April whether guest conductors or a permanent conductor will be signed for next season.

Bruno Walter conducts a rehearsal of Mozart's "Requiem" in Carnegie Hall. Soloists are (left to right) William Warfield, Leopold Simoneau, Jennie Tourel, and Irmgard Seefried

Columbia Records



RECITALS in New York

Dorothy Minty . . Violinist

Town Hall, Feb. 16. — Dorothy Minty after an absence of five years returned with a program devoted to three contrasting major works and an opening number—the Adagio from Haydn's Concerto in C. Ably assisted by pianist Bertha Melnik in the first half of her program, Miss Minty proved to be an interpreter equally at home in works as divergent as the Fauré and Shapero Sonatas. Her tone was often lovely in softer passages, but, on the whole, it had a tendency to be wiry, somewhat lacking in color and variety, and at times rather piercing. In everything she played, however, Miss Minty showed a sensitive awareness of the music's inner meanings as well as a grasp of its formal structure.

The Andante from the Fauré Sonata (in A major) was played with inner luminosity. Miss Melnik had a flair for coloring the rich progressions. Her rhythmic bite and well-shaded metallic tone colorings in Harold Shapero's Sonata were also highly effective. Both artists handled the technical difficulties with consummate ease and succeeded in making the sonata interesting—no mean feat considering that the work presents difficulties for the listener as well as the performers.

The final half of the program was devoted to a performance of Mozart's Divertimento in B flat (K. 287) for string quartet and two horns in which Miss Minty was assisted by Rena Roberts, violinist; David Schwartz, violist; Mosa Havivi, cellist; and Tony Miranda and James Buffington, French hornists. —R. K.

Theodore Lettvin . . Pianist

Town Hall, Feb. 17.—That Theodore Lettvin is a splendidly equipped pianist was apparent from his playing of the taxing and diversified program offered in this recital. He had a wide dynamic range and an excellent tonal palette at his command. He could also coax a mellifluous singing tone from the piano when he had a mind to. He himself, however, kept aloof from interpretative entanglements. Furthermore, his effects, nuances and tone colorings, interesting in themselves, seemed calculated down to the minutest detail. Little or nothing was left to chance or the inspiration of the moment.

Mr. Lettvin did some of his best playing in the first movement of Beethoven's "Pathétique" Sonata. Its knotty technical problems were solved with ease and assurance and the movement was invested with a good deal of tonal luster. Bartok's Suite, Op. 14, received a colorful performance that was brusquely masculine and highlighted with a bewildering variety of sharp pointed accents. The pianist achieved some unusually fine pedal effects in the Andante of Mendelssohn's Fantasia in F sharp minor, Op. 28, while the final Presto was dashed off with a feathery light brilliancy. Mr. Lettvin tackled the final Variation in Brahms's Variations and Fugue on a theme of Handel as though it were the Prokofiev Toccata. Not according to Brahms, perhaps, but it turned out to be a stunning feat. The fugue was built up logically to an overpowering climax

which was just as stunning. Mr. Lettvin was also heard in three Scarlatti Sonatas and in Beethoven's Rondo in C, Op. 51, No. 1. —R. K.

Charlotte Holloman

. . . Soprano

Town Hall, Feb. 19, 5:30—Charlotte Holloman has a charming personality and an assured stage presence. She both comprehended and enjoyed what she sang. She demonstrated this in Debussy's "Pierrot" and "Apparition." In her performance of Peggy Glanville-Hicks' "Profiles from China" her voice sounded fresh and brilliant, though it tended to tighten at times. She was very accurate in her tones in Walter Braunfels' "Nachtigall" from "Die Vogel", though she slid under a few high notes in "La Maja y el Ruisenor", from Granados' "Goyescas". She displayed both sensitivity and ease of delivery in her interpretations. The program also included songs by Purcell, Schubert, and a Strauss group. Lowell Farr accompanied well, but too modestly at times. —D. B.

Karl Ulrich Schnabel . . Pianist

Town Hall, Feb. 19.—It has been seven years since Karl Ulrich Schnabel has appeared in New York City, and this return proved to be well worth waiting for. His program was a difficult one, for he chose a sonata from Beethoven's last period and some of the virtuosic fireworks of Liszt—works that are interpretatively miles apart. He was not equally successful with both. His Liszt had a little too much of Beethoven in it, but the Beethoven Sonata, Op. 109, was clearly superior pianism. And it was possibly because he managed the technical intricacies of Liszt so well that he was able to perform so transcendently the difficult trills and passage work of the Beethoven.

Following the Beethoven, Mr. Schnabel offered a refreshing performance of 20 Waltzes, Laendler, and "German Dances" by Schubert. The works seemed obviously close to Mr. Schnabel's heart, for all were unfolded with a great care for detail and with an unerring sense for proportion between sections. They were also never lacking in charm for Mr. Schnabel understood the secret of their childlike simplicity.

Concluding the program were Chopin's Scherzo in C sharp minor; Mozart's Andante, K. 616, and Liszt's "Canzonetta del Salvatore Rosa", "Sonetto 123 del Petrarca", "Au bord d'une source", and "William Tell's Chapel". All were performed as deeply felt, emotional communications; and in the case of the Liszt, with a myriad of tonal colors. But the latter's works were too much on the serious side, and the Chopin suffered from a lack of dramatic impact. —F. M., Jr.

Szymon Goldberg . . Violinist Artur Balsam Pianist

Carl Fischer Concert Hall, Feb. 19.—Szymon Goldberg and Artur Balsam presented a distinguished sonata recital in the Concert Society of New York series, including Bach's Sonata in E minor, Mozart's Sonatas in B flat major, K. 378, and A major, K.

526, and Handel's Sonata in D major.

The performance of the Bach Sonata was a triumph of dedicated, mature musicianship. The solidity and beauty of the artists' tone, sensitive



Szymon Goldberg (right) and Artur Balsam

phrasing, and articulate emotional expression were notable. The nobility of the slow movements and the joyousness of the allegros shone forth.

Their rapport was no less excellent in Mozart's B flat major sonata. The slow movement was poignant as well as subtle in shadings of dynamics, although their playing of Mozart was not quite as richly expressive as that of Bach and Handel. —D. B.

Music In Our Time

Kaufmann Concert Hall, Feb. 19.—The third program in Max Pollikoff's series presented works of Lionel Nowak, Ned Rorem, Wallingford Riegger, Theodore Strongin, and Charles Jones. Nowak's Sonata for Solo Violin is a clearly assembled 12-tone piece, impressively worked out. The first three movements are musically expressive; the last seemed somewhat contrived. Mr. Pollikoff played it sensitively with dedication and assurance. Of Ned Rorem's songs the most arresting was the "Cycle of Holy Songs" (1951). They celebrate musical majesty, fervor, and drama. The prosody, as usual with Rorem, is perfect, and the vocal line rewarding. Dorothy Krebill, soprano, was the soloist, with excellent diction and a musical personality that made contact with the audience.

Wallingford Riegger's 12-tone Sonatina for Violin and Piano, played by Mr. Pollikoff and Douglas Nordli, is formally and dramatically a stunning piece. It was given an equally meritorious performance. Theodore Strongin's Suite for unaccompanied cello was written "with respect for the gestures of the cello". There is a minimum of material handled in a succinct and thoroughly idiomatic way. Its tunes are very pleasant, its clarity most impressive. George Finkel played it magnificently.

The first New York performance of Charles Jones' "Epiphany" for spoken voice (Peter Kane Dufault), violin (Mr. Pollikoff), clarinet (Wallace Shapiro), trumpet (Robert Nagel), and piano (Mr. Nordli), took place with the composer conducting. The prime reason for my lack of interest in the work might have been the monochromatic voice of Mr. Dufault, but the music itself did not convey the poetry. —M. D. L.

Tucson Arizona Boys Chorus

Town Hall, Feb. 20.—The Tucson Arizona Boys Chorus, ably directed by Eduardo Caso, included works by Pergolesi, Lassus, Schubert, Hahn, Handel, Will James, Randall Thompson, and Victor Young on the first part of its program. The 29 boys were carefully trained, and sang Randall Thompson's "Alleluia" with pleasing tone, smoothness and balance.

In Mr. Caso's arrangement of cowboy songs the boys were completely in their element, and the audience had as much fun as they did. The medley included selections such as "Home on the Range", "Blue Prairie", "Cool Water", "Tumbling Tumbleweeds", "Lie Low Little Dogie", "Blue Shadows on the Trail" (with guest soloist Stanley Volk), "Carry Me Back to the Lone Prairie", "Empty Saddles", and "Call of the Canyon". The program closed with arrangements of four Rodgers and Hammerstein songs. Alfred del Moral accompanied expertly. —D. B.

Maxim Shur Pianist

Town Hall, Feb. 21.—Maxim Shur gave a poor account of his pianism
(Continued on page 25)

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Broder Edition Of Mozart Piano Works

Nathan Broder's new edition of the Piano Sonatas and Fantasies of Mozart, prepared from the autographs and earliest printed sources, is a handsome tribute to the master and one that will have lasting value. It is issued in one volume by Presser in sturdy format, with four pictures of Mozart and the facsimile of the first page of the autograph of the Sonata in A minor, K. 310, taken from Robert Bory's monumental "The Life and Works of Wolfgang Amadeus Mozart in Pictures".

Mr. Broder has performed his task thoroughly and with full cognizance of the latest Mozart research. In this edition he has included music omitted from many editions. As he explains: "K. 533/494 (No. 15) is included because Mozart himself permitted the three movements to be published together as a sonata; K. 547a (No. 17), because of Einstein's conviction that its three movements, two of which are arrangements from the Violin Sonata K. 547 and the Rondo a transposition from K. 545, belong together." On the other hand, Mr. Broder has omitted K. 498a on the grounds that "it seems to have been largely, if not entirely, the work of A. E. Mueller, although the first movement and the Minuet are not unworthy of Mozart". He refers the student to the American reprint of the Koechel-Einstein "Mozart-Verzeichnis" (Ann Arbor, 1947) and an article by Richard S. Hill referred to in that edition.

The sources of Mr. Broder's edition are carefully listed and he has clearly indicated his own editorial activities. Extremely helpful is his informative, richly illustrated, discussion of the appoggiaturas in Mozart's Sonatas and Fantasies, in which he cites certain rules and elucidates them through musical examples. Like the new edition of the Sonatas by C. A. Mar-

tienssen and Wilhelm Weismann published by Peters in 1951, this edition of Mr. Broder is worth more than any number of speeches and medals in offering honor to one of the supreme masters of piano music. Both he and the house of Presser are to be congratulated. —Robert Sabin

McKay Writes Manual On Modern Harmony

George F. McKay, associate professor of music at the University of Washington, very sensibly remarks in the preface to his manual, "The Technique of Modern Harmony", that it is clear that "the art of the early twentieth century has reached a turning point and that it is now necessary and clearly possible to make an inquiry into the artistic nature of the

first half of the century from the standpoint of the historical and theoretical analyst." He points out that such masters as Bartok, Sibelius, Ravel, Delius, Scriabin, and others "have contributed discoveries which have added a permanent growth to the harmonic language, and it is this permanent enrichment which makes it now necessary that harmonic theory develop to a point which will include these discoveries."

Mr. McKay has not abandoned the teaching of the past. He feels that study of diatonic harmony is still necessary, but he hopes that his work "will act as a bridge between standard harmonic studies of the average student and his participation in the creative developments of his own time." In his manual, therefore, he has led from traditional methods to an examination of twentieth century materials. Copious musical quotations from classic and modern masters keep this book firmly rooted in actual musical practice. It is issued by C. C. Birchard. —R. S.

Composers Corner

The world premiere of a new opera, "The Trial at Rouen", by Norman Dello Joio will be given by the NBC TV Opera Theater on April 8 (NBC TV, 4-5:30 p.m., EST). The opera, which deals with the trial of Joan of Arc at Rouen, is not the only work Mr. Dello Joio has composed, inspired by the same subject matter. "The Triumph of Saint Joan", written when the composer was teaching at Sarah Lawrence College in 1948, and a score, used by Martha Graham, concern the saint's life.

Goffredo Petrassi's one-act opera "Morte dell'Aria" received its first American performance and Henry Brant's Symphony for Percussion, its first performance anywhere, on March 13, as a part of the University of Illinois 1956 festival of contemporary music. Robert W. Mann's English translation was used for the opera's performance, which was directed by Ludwig Zirner.

Wilhelm Furtwaengler's Third Symphony was given its first performance in Berlin by the Berlin Philharmonic, under Joseph Keilberth, on Jan. 26. Since Furtwaengler never completed the work, it was decided to perform only the first three movements and omit the last, since it exists only in fragmentary form.

Aaron Copland, Olivier Messiaen, Francis Poulenc, and Dimitri Shostakovich have been named honorary members of the Academy of St. Cecilia of Rome. Gian-Carlo Menotti was named a regular member. Mr. Copland has also been elected a vice-president of the National Institute of Arts and Letters. Otto Luening was elected treasurer of the same organization, replacing Virgil Thomson. Elliott Carter is the only new member elected to the department of music.

Elinor Remick Warren's Suite for Orchestra received its latest performance on Jan. 10, by the Atlanta Symphony, under Henry Sopkin. Since the work was previewed by the Los Angeles Philharmonic, under Alfred Wallenstein, last March, it has had a number of other performances.

Ernst Toch's "Peter Pan—A Fairytale for Orchestra" received its world premiere on Feb. 13 by the Seattle Symphony, under Milton Katims. The

work, which was commissioned by the Koussevitzky Foundation, will be performed also by the Boston Symphony. Another world premiere was the performance of Maurice Weed's prize-winning symphony by the National Symphony, under Howard Mitchell, on Jan. 18. The composer received a \$2,000 award in a competition held by the National Symphony Orchestra Association in observance of its 25th anniversary.

Nettie Simons and Hubert Doris were the composers whose works were played and discussed in the Composers Forum at Columbia University on Feb. 11; Alfred Grant Goodman and Leo Kraft, the composers on March 10.

Mars Hill College, N. C., will hold an American Composers Festival Aug. 3-5 in honor of the 100th year of the existence of the college. Roy Harris will be the guest of honor. Composers of all the works performed will attend, and many are writing compositions especially for the festival. Hans Barth is the program chairman.

Gena Branscombe's "Bridesmaids' Song" from "A Spanish Wedding" and "Coventry's Choir" were performed by the Little Symphony Society of Boston, under Edward Siegel, and the Simmons College Glee Club, Burton A. Cleaves director, in Boston on Feb. 26. Two of Miss Branscombe's works were recently performed during the WYNC American Music Festival on Feb. 12 and 13.

Miklos Rozsa's "The Vintner's Daughter" will receive its first performances on March 23 and 24, by the Philadelphia Orchestra, under Eugene Ormandy. The work is a set of 12 variations based on a French folk song that Mr. Rozsa discovered in an anthology two years ago.

A new work by Alec Templeton, "Pocket-Size Sonata No. 2", will be heard on CBS Radio on March 25. Jimmy Abato will perform the work.

Ernst Krennek's opera "Pallas Athene Weint" received its American premiere over Radio Station WNYC on March 11.

At the Feb. 15-16 subscription concerts of the Louisville Orchestra, Robert Whitney conductor, Nicholas Nabokov's "Symboli Chrestiani" was given its first performances. The work is based on the secret and sacred symbols that the early Christians used to recognize each other. William Pickett was the baritone soloist.

Pierre Monteux and the Boston Symphony performed the "Festival Overture" by Isadore Freed in Cambridge on Feb. 14 and in Boston later in the month.

Gardner Read has been requested to write three folk-song settings for an American Folk Song series to be edited by Elie Siegmeister and published by Theodore Presser. He also has been commissioned to compose a work for piano for a Contemporary American Composers series, to be edited by Isadore Freed and published by Presser.

Ralph Vaughan Williams recently completed his Eighth Symphony, and it will receive its world premiere on May 2 in Manchester, England. Sir John Barbirolli and the Halle Orchestra will introduce the work—the same group that first performed the Seventh Symphony.

A program of works by Thomas de Hartmann will be heard in Town Hall on April 15, with the composer at the piano and Patricia Neway, soprano. His "Lumiere Noire" was heard on the WYNC (New York City) American Music Festival on Feb. 18 at 2:30.

Santa Barbara Opera Stages Rigoletto

Santa Barbara, Calif.—In the Civic Opera Association's production of Verdi's "Rigoletto", conducted by Curtis Stearns, the soloists, orchestra and chorus successfully conveyed the spirit of the opera.

Ivan Petroff, in the title role, conveyed the pathos of the wronged father well, and was in superb voice, with ringing top tones. Marco Soriso, as the Duke, lacked a brilliant high tenor range but possessed an appropriate dramatic flair. Eleanor Collier's portrayal of Maddalena came off well. John Gurney's magnificent voice and stage movement were brought to the role of Sparafucile. Youthful and attractive Yola Caselle won special favor with her lovely voice and dramatic interpretation, as Gilda.

Glynn Ross staged the work with the assistance of Maria Kedrina, the choreographer. Elizabeth Knowles' sets produced the illusion of 16th-century Mantua. —Maurice Faulker

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First Performances in New York

Orchestral Music

Diamond, David: "Diaphony for Brass, Two Pianos, Organ, and Timpani" (Juilliard Festival, Feb. 22)
 Giannini, Vittorio: Prelude and Fugue for String Orchestra (Juilliard Festival, Feb. 24)
 Kay, Ulysses: Serenade for Orchestra (National Association for American Composers and Conductors, Feb. 18)
 Kirchner, Leon: Concerto for Piano and Orchestra (New York Philharmonic-Symphony, Feb. 23)
 Liebermann, Rolf: "Musique" for Narrator and Orchestra (New York Philharmonic-Symphony, Feb. 25)
 Piket, Frederick: "The Funnies", Suite for Orchestra (New York Philharmonic-Symphony, Feb. 18)
 Piston, Walter: Symphony No. 5 (Juilliard Festival, Feb. 24)
 Riegger, Wallingford: "Dance Rhythms" (National Association for American Composers and Conductors, Feb. 18)
 Rorem, Ned: First Symphony. (National Association for American Composers and Conductors, Feb. 18)
 Schuman, William: Concerto for Violin and Orchestra (Juilliard Festival, Feb. 24)
 Shostakovich, Dimitri: "Festival Overture" (New York Philharmonic-Symphony, Feb. 16)
 Tcherépnin, Alexander: "The Lost Flute", for narrator and orchestra (Little Orchestra Society, Feb. 27)

Opera

Chanler, Theodore: "The Pot of Fat" (After Dinner Opera Company, Feb. 22)
 Cockshott, Gerald: "Apollo and Persephone" (After Dinner Opera Company, Feb. 22)
 Duke, John: "Captain Lovelock" (New York College of Music, Feb. 20)
 Elkus, Jonathan: "Tom Sawyer" (New York College of Music, Feb. 20)
 Kalmanoff, Martin: "Opera, Opera" (After Dinner Opera Company, Feb. 22)

Choral Works

Baldwin, Ralph Lyman: "The Veteran of Heaven" (Paulist Choristers, March 1)
 Cowell, Henry: "... if He please" (New York Oratorio Society, Feb. 29)
 Harris, Roy: "Festival Folk Fantasy" (Juilliard Festival, Feb. 22)

Chamber Music

Bergsma, William: String Quartet No. 3 (Juilliard Festival, Feb. 17)
 Jones, Charles: "Epiphany for Spoken Voice, Violin, Clarinet, Trumpet, and Piano (Music in Our Time, Feb. 19)
 Levy, Marvin: Rhapsody for Violin, Clarinet, and Harp (Music in Our Time, Feb. 26)
 Raphael, Sam: Concertino for Piano and Toy Instruments (Twilight Concert, March 10)
 Shifrin, Seymour: Serenade (Juilliard Festival, Feb. 17)
 Shostakovich, Dimitri: String Quartet No. 4 (Claremont String Quartet, Feb. 20)
 Shostakovich, Dimitri: String Quartet No. 5 (Claremont Quartet, March 5)
 Townsend, Douglas: Concertino for Three Clarinets (Twilight Concert, March 10)

Piano Works

Bacevicius, Vytautas: "Evocations", Op. 57 (Vytautas Bacevicius, March 11)
 Chaikin, Jack: "3x2x12" (Jack Chaikin, March 12)
 Nep, Anton: "Subway Sketches" (Russell Stevenson, Feb. 26)
 Persichetti, Vincent: Sonata for Piano (Juilliard Festival, Feb. 20)
 Simms, E. W.: Fantasia (Russell Stevenson, Feb. 26)

Violin Works

Bloch, Ernest: "Poeme Mystique" (Jascha Heifetz, Feb. 18)
 Lloyd, Norman: "Three for Violin and Piano" (Juilliard Festival, Feb. 20)
 Walton, Sir William: Canzonetta; Scherzetto (David Davis, March 11)

Songs

Abramson, Robert M.: Three Songs from James Joyce's "Chamber Music" (Twilight Concert, March 10)
 Babbitt, Milton: Setting of Two Sonnets by Gerard Manley Hopkins (Juilliard Festival, Feb. 17)
 Brant, Henry: "Encephalograms 2" (Juilliard Festival, Feb. 17)
 Chanler, Theodore: "My Hands Are Empty" (Juilliard Festival, Feb. 20)
 Cowell, Henry: "Spring Comes Singing" (Juilliard Festival, Feb. 20)
 Creston, Paul: "A Song of Joy" (Juilliard Festival, Feb. 20)
 Dello Joio, Norman: "The Listeners" (Juilliard Festival, Feb. 22)
 Fine, Irving: "Three Children's Songs for Grown-Ups" (Juilliard Festival, Feb. 20)
 Finney, Ross Lee: "The Express" (Juilliard Festival, Feb. 20)
 Foss, Lukas: "For Cornelia" (Juilliard Festival, Feb. 17)
 Goldman, Richard Franko: "The Weary Years" (Juilliard Festival, Feb. 17)
 Hart, Frederic: "The Water Glass" (Juilliard Festival, Feb. 20)
 Johnson, Lockrem: "Songs on Leaving Winter" (Twilight Concert, March 10)
 Jones, Charles: "The Collar" (Juilliard Festival, Feb. 22)
 Kagen, Sergius: "Mill Doors" (Juilliard Festival, Feb. 22)
 Martin, Frank: Six Monologues from "Jedermann" (Gerard Souzay, March 6)
 Riegger, Wallingford: "The Dying of the Light" (Juilliard Festival, Feb. 20)
 Schubart, Mark: "Chant de Saison" (Juilliard Festival, Feb. 20)
 Smith, Russell: "Palatine Songs" (Knickerbocker Chamber Players, March 4)
 Starrer, Robert: "My Sweet Old Et Cetera" (Juilliard Festival, Feb. 22)
 Strauss, Richard: "Geliebter Tag!" from "Daphne" (Charlotte Holloman, Feb. 19)
 Swanson, Howard: "Snow Dunes" (Juilliard Festival, Feb. 17)
 Weisgall, Hugo: Two Madrigals (Juilliard Festival, Feb. 17)

Trombone Music

Anderson, Florence: Rondo for Trombone and Piano (Davis Shuman, Feb. 24)
 Bowman, Carl: Trio (Davis Shuman, Feb. 24)
 Hovhaness, Alan: Concerto No. 3 (Davis Shuman, Feb. 24)
 Kouguell, Arkadie: Arietta and Allegro from a concertino for trombone (Davis Shuman, Feb. 24)
 Martin, Frank: "Ballade" (Davis Shuman, Feb. 24)
 Persichetti, Vincent: Serenade No. 6 (Davis Shuman, Feb. 24)

Miscellaneous Works

Laderman, Ezra: Duet for Flute and Dancer (Twilight Concert, March 10)
 Powell, Melvyn: Sonata for Harpsichord (Juilliard Festival, Feb. 20)
 Ward, Robert: Fantasia for Brass Choir and Timpani (Juilliard Festival, Feb. 17)

Contests

DREXEL COMPETITION FOR COMPOSERS OF CHORAL MUSIC. Auspices: Beta Chapter of Pi Nu Epsilon. For a choral composition, a cappella, or with piano accompaniment, suitable for the average college choral group, of three or four minutes in length. Award: performance and publication. Deadline: Sept. 1, 1956. Address: Drexel Competition for Composers of Choral Music, Beta Chapter, Pi Nu Epsilon, c/o Dept. of Music, Drexel Institute of Technology, Philadelphia 4, Pa.

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MARIAN ANDERSON SCHOLARSHIP. Open to all singers between the ages of 16 and 32. Award: \$1,000, and lesser prizes. Deadline: May 31, 1956. Address: Miss Alyse Anderson, 762 S. Martin St., Philadelphia, Pa.

Salvatore Martirano, of New Rochelle, N. Y., and **Richard M. Willis, Jr.**, of Rome, Ga., were among the recipients of the Rome Prize Fellowships for 1956-57. The total value of each fellowship is approximately \$3,000, including stipend, travel allowances, free studio and residence at the American Academy in Rome.

Frederick C. Schreiber, of New York City, has been named winner of the North Carolina Symphony Benjamin Award for 1955. The prize of \$1,000 was awarded to the composer for his "Farewell", which will be given its world premiere on April 26 by the North Carolina Symphony in Raleigh.

J. Clifton Williams, University of Texas assistant professor of music, has been named winner of the first \$500 Ostwald Band Composition Award, sponsored by the American Bandmasters Association. Mr. Williams' composition, "Fanfare and Allegro", was first played on March 8 at the annual bandmasters convention in Santa Fe.

Harold Noble, of Watford, England, is the winner of the 1955 Ernest Bloch Award, sponsored by the United Temple Chorus of Long Island, for his work "The Hills". Honorable mention went to **Dewey Owens**, of New York City, for his "Lament on the Death of King David".

Music Fund Revived To Aid Composers

The International Music Fund, founded by the late Serge Koussevitzky in 1948 to commission new compositions, has been revived on a permanent basis. Mrs. Serge Koussevitzky, the fund's president, has announced the formation of two committees to expand the fund's activities, at a reception given in her honor by the National Council of Women at the Carnegie Endowment International Center on March 14. Affiliated with UNESCO, the fund will promote concerts, broadcasts and recordings of new music and will arrange an international exchange of composers and conductors. The American committee, consisting of Samuel Barber, Aaron Copland, Seymour Siegel, Carleton Sprague Smith, and Mrs. Koussevitzky, will serve as directors of a non-profit tax-exempt corporation entitled the American International Music Fund.



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In the news 20 years ago

Antonio Scotti, one of the great baritones of the Metropolitan Opera, who died in Naples on Feb. 26, 1936, is shown below in three famous roles: Lescaut (upper right), Iago (left center), and Scarpia



As a result of the controversy that greeted the announcement of the appointment of Wilhelm Furtwängler as general musical director of the New York Philharmonic-Symphony in succession to Arturo Toscanini, Mr. Furtwängler announces his withdrawal from the position. The appointment was protested by individuals and publications opposed to the Nazis, of whom they declare the conductor to be a sympathizer.

The long-awaited premiere of Malipiero's opera "Julius Caesar" takes place at the Teatro Carlo Felice in Genoa. It is received with unanimous enthusiasm, even more fervid at its second performance.

The first New York performance of Rimsky-Korsakoff's penultimate opera "Kitezh" is presented by the Philadelphia Orchestra in collaboration

with Art of Musical Russia, on March 3 in the Metropolitan Opera House. The work is characterized by stage pageantry and an abundance of Slavic melody.

Beethoven's "Fidelio" is revived successfully at the Metropolitan Opera, with Kirsten Flagstad as Leonore. The part is consistently and convincingly portrayed and notably well sung by the artist.

Arturo Toscanini conducts the New York Philharmonic-Symphony in Beethoven's Ninth Symphony, assisted by Rosa Tentoni, Rose Bampton, Charles Kullman, and Ezio Pinza as soloists; and the Schola Cantorum, conducted by Hugh Ross. It is another evening of Beethoven "in excelsis". The capacity audience listened with tense eagerness, aware of Mr. Toscanini's approaching retirement.

Letters to the Editor

Better Borises

Regarding your criticism of the Jan. 20 "Boris Godunoff" at the Met, which appeared in the Feb. 1 issue of Musical America, you write as follows:

"There is probably no better Boris (Jerome Hines) on the operatic stage anywhere today, outside Russia, at least."

According to my knowledge, I was not aware that Christoff, Siepi

and London were all in Russia on the 20th of January!

Eleanor Lipschutz
Croton-on-Hudson, N. Y.

It seems to us Miss Lipschutz has gone a bit out of her way to misinterpret our critic's meaning, which is simply that Mr. Hines probably is as good a Boris as any before the public today, with the possible exception of the current Russian ones whom, of course, we know nothing about.

—The Editor

Kansas City Hears Surinach Work

Kansas City, Mo.—Hans Schwieger, conductor of the Kansas City Philharmonic who has consistently excelled in building programs of contrast and interest, presented another such program as the 11th event of the series, Feb. 14, in Music Hall. In Borodin's Symphony No. 2, in B minor, disciplining and exacting standards rewarded the audience with a brilliant projection of this seldom heard music, while Carlos Surinach's "Sinfonietta Flamenca", with its colorful folk melodies, and Ibert's Divertissement for Chamber Orchestra fell pleasantly on the ears. The richly gifted young Camilla Wicks showed thrilling virtuosity in a moving performance of Sibelius' stirring Violin Concerto.

The fourth of the Coffee Concerts series, sponsored by the Jewish Community Center, reached a high peak of performance Feb. 16 in the Fellowship Hall of the Community Christian Church, when Villa-Lobos' "Bachianas Brasileiras" No. 1 was performed by the entire cello section of the Philharmonic, under Mr. Schwieger. Norman Hollander, music director of the series, gave a moving performance of Brahms's Sonata in F for piano and cello, with Wilma Reid Cipolla at the piano. Both artists were deservedly applauded by the capacity audience.

The University of Kansas presented, under the direction of Hardin Van Deusen, an excellent production of Mozart's "Don Giovanni" at the University Playhouse, Feb. 15-18.

—Blanche Lederman

James Melton Gives Iowa Recital

Mason City, Iowa.—James Melton, gave a recital at Mason City High School Auditorium on Feb. 9, as one of that city's Community Concert series. The tenor sang arias by Handel, Durante, and Lalo, and songs by Rachmaninoff and Coleridge-Taylor, in addition to arias from Puccini's "Tosca" and Mascagni's "Cavalleria Rusticana", and many popular numbers. Richard Hankinson, besides accompanying Mr. Melton, performed piano works by Chopin, Debussy, Rachmaninoff, and Shostakovich. At a supper in the home of Mr. and Mrs. John Vance, Jr., following the concert, Mr. Melton performed impromptu at the piano.

Music Therapy For Chicago Veterans

Chicago.—The Hospitalized Veterans Service of the Musicians Emergency Fund will be extended to this city in March. Employing 100 trained music therapists who work in conjunction with physicians in hospitals in New York, Washington, Albany and other cities, the service will now be available to patients in Chicago's Veterans Administration West Side and Research Hospitals. Wallace L. Kotter, Director of Special Projects for the Fund, will supervise the Chicago program.

National Opera Week Held in March

Governors and mayors throughout the country proclaimed March 11 to 18 as National Opera Week, at the invitation of Lauder Greenway, chairman of the board of the Metropolitan Opera Association.

RECITALS in New York

(Continued from page 21)

on this occasion. The program he chose offered two Caprices by Mendelssohn, Schumann's "Davidsbündler Dances", and a posthumous piece and the Sonata in D, Op. 53, by Schubert.

The pianist's approach was serious, but his technical shortcomings did not allow him to project whatever musical conceptions he had in mind. Much of the playing was messy. Tonally, Mr. Shur never seemed to get below the surface. His tone was strained, tinny, and shallow, especially during the climaxes of the Schumann. The work was deprived of its natural warmth and humor. He also displayed a certain rhythmic inarticulation due, in part, to sudden dynamic changes within a phrase that were musically disconcerting. As a result, he lost the minimum accent necessary for one to identify the meter. Another reason might have been his pedaling, which seemed to run its own course quite independent of the music. Let us hope that this was just an "off" night for Mr. Shur. —M. D. L.

George Copeland . . . Pianist

Hunter College Assembly Hall, Feb. 21.—George Copeland, making one of his rare New York public appearances — this time for the Walt Whitman School Scholarship Benefit — presented a typical program consisting of a Debussy group, a Spanish group, and short pieces by Rameau, Geminiani, Bach-Rummel, Scarlatti-Tausig, and Chopin.

Mr. Copeland played with his customary magic. As a tone colorist able to extract sounds of ravishing beauty from the piano Mr. Copeland has few equals. He is also a master pedalist. This was not only demonstrated in his playing, shimmeringly luminous, of such Debussy pieces as "Reflets dans l'eau" and his own masterly arrangement of "L'Après-midi d'une faune", but in the works of the early keyboardists as well. Mr. Copeland presented three pieces from Rameau's "Les Grande Seigneurs", the Scarlatti Pastorale and Capriccio, and the tenor aria from Bach's Easter Cantata No. 4, as living music. The nostalgic charm of Chopin's posthumous C sharp minor Nocturne was evocatively conveyed and the Valse Brillante in A flat from Op. 34 was played with an intoxicating rhythmic verve and controlled dynamic shading that took it completely out of the hackneyed class. To pieces by Albeniz, Pitaluga, Mompou, Nin and Turina, he brought an inner personal sympathy, colored them with a gorgeous tonal palette, and set them forth with rhythms that were as spontaneous as they were irresistible. —R. K.

Zara Nelsova . . . Cellist

Town Hall, Feb. 23.—Before a distinguished audience that included many prominent cellists, Zara Nelsova proved to be a virtuoso in the grand manner. She played unaccompanied works: the Reger Suite, Op. 131; Bach's Suite No. 6; and the Kodaly Sonata. Her technique was phenomenal, and she drew a rich variety of hues from her instrument. The more flamboyant the work, the more at home she was in it. The Kodaly Sonata was especially brilliant.

Stylistically she was less successful with the Bach, which needed a less austere approach, but there was still

joy to be had in her perfect intonation and seemingly effortless delivery.

The Reger Suite, a re-creation of the baroque suite, is a lovely, unproblematic composition. It is one of the few works by the post-romantic master that is not overpopulated by chromatic figurations. It certainly should be played oftener by our cello recitalists. —E. L.



Leonard Shure . . . Pianist

Carnegie Hall, Feb. 24.—Leonard Shure after a long absence from the local scene returned with what might be called a typical Shure program—three major piano sonatas: Beethoven's in E, Op. 109; Schubert's in C minor, Op. posth.; and the Chopin B flat minor, Op. 35.

In his playing of these works Mr. Shure's solid technical accomplishments stood him in good stead and he brought to them an equally well grounded musicianship. Sensuous beauty of tone was not Mr. Shure's forte. Except for the more lyrical passages in the Schubert Sonata, he seemed more intent on revealing the architectural designs of the works he performed than he was in revelling in tonal colors. This made for a certain dryness in some of his passage work and at times a glittering hardness of tone, most noticeable in the fast variations of the Beethoven Sonata. Although the Chopin Sonata was given a brilliant performance and the cantabiles were delivered with well shaded singing legatos, Mr. Shure's Chopin lacked pliability of rhythm and color. He did his best playing in the Schubert sonata, catching the Beethovenish breadth of the work without losing its lyrical aspects. —R. K.

David Freed . . . Cellist

Carnegie Recital Hall, Feb. 25, 5:30. — The program presented by David Freed on this occasion was an unusual one in that it was devoted to the Six Suites for unaccompanied cello by J. S. Bach.

So far as I know Mr. Freed is the first to attempt such a feat and it was an interesting experience to hear all of these works at one recital. But even so, this was quite a dish to digest at a single sitting. Mr. Freed is a good cellist, who evidently has a deep regard and sympathy for the Bach suites. He played them with a fine technical command, and his intonation in the first three suites was well-nigh flawless, with some deviations from pitch occurring in the final two. Technically, Mr. Freed's chief problem seemed to be in integrating the ornaments into the phrase as a whole. Since most of his tempos were on the fast side, the ornaments were sometimes skimmed over rather than clearly articulated. Tonally, his playing could have had more color and variety. The young cellist did his best playing in the preludes. It was

in the prelude of the final suite—the longest and most difficult of the opening movements—that Mr. Freed was most successful in revealing the heart of Bach's music. —R. K.

Andres Segovia . . . Guitarist

Town Hall, Feb. 25. — For his second and final Town Hall recital of the season Andres Segovia offered a varied program that included in the first half a Suite in D—the modal harmonies and medieval flavor of which depicted a tranquility far removed from our day—by the 17th-century composer, R. de Visée; an equally little-known but enchanting set of Four Pieces for the Lute by the 18th-century composer, S. L. Weiss; and short pieces by F. Sor, Handel, Bach, A. Scarlatti, and Rameau. Mr. Segovia opened the final portion of his program with two pieces by Villa-Lobos, the Study in E major and the Prelude in E minor. Since the composer was present and received an ovation after Mr. Segovia singled him out, the guitarist added the Study in E minor as an encore. Castelnuovo-Tedesco's Tondilla (On the Name of Andres Segovia), Granados' "La Maya de Goya", and Albeniz's Sevilla followed.

Nothing can be said of Mr. Segovia's artistry that is not already a thrice-told tale—the house, as usual when Segovia plays, was sold out, and he was in perfect form, spinning webs of fragile, fascinating and beautiful sounds. —R. K.

Russell Stevenson . . . Pianist

Town Hall, Feb. 26, 5:30.—Russell Stevenson gave vigorous and solid performances of an interesting program, beginning with three Scarlatti Sonatas, Schumann's "Davidsbündlerstücke", and "Awake Us, Lord", the final chorale from Bach's Cantata No. 22, arranged by W. Rebner. The Scarlatti sonatas were given a lyrical performance, but lacked a sufficiently delicate touch. This deficiency was also apparent in the Schumann work, which, in spite of careful preparation, needed an approach more poetic and varied in color.

E. W. Simms's Fantasia and Anton Nep's "Subway Sketches" received their first performances. The Fantasia, based on the interval of a fourth, was interesting, but too brief and underdeveloped. "Subway Sketches", written in a rather sentimental, Gershwinesque idiom, said nothing new.

To Gershwin's Three Preludes, Mr. Stevenson brought a firm sense of rhythm and a fine balance of voices. The moods of Griffes' "Nightfall" and "The Fountain of the Acqua Paola" were suggested, as were those of Dohnanyi's C major Rhapsody and Szymanowski's Theme varié, Op. 3, with more success. —D. B.

Music In Our Time

Kaufmann Concert Hall, Feb. 26. —A stimulating variety of styles and idioms characterized this program, made up of Charles Ives's Violin Sonata No. 1; Vincent Persichetti's new Sonata for Piano No. 10; Henry Cowell's Hymn and Fuguing Tune No. 9, and "How Old Is Song"; and Marvin D. Levy's new Rhapsody for Violin, Clarinet, and Harp.

The Ives sonata, full of sweetness and wholesome folk feeling, was beautifully played by Max Pollikoff and Milton Kaye. It is diffuse, experimental, but somehow wholly convincing. In striking contrast was Persichetti's loud, assertive, clearly organized, if overlengthy, sonata, which was stunningly performed by Josef Raieff, who had played it at the Juilliard Festival. This work marks a welcome change in style for the composer, even if it is not in his most immediately appealing vein. He is abandoning epigrams for bigger, bolder statements, and more imaginative concepts.

Sidney Edwards, cellist, and Juliette Arnold, pianist, gave a devoted performance of Cowell's rather academic and feeble Hymn and Fuguing Tune. Far more interesting was the piece, "How Old Is Song?", for violin and piano (but piano plucked and brushed directly on the strings and not played from the keyboard). Mr. Pollikoff and the composer made it sound fascinating. Mr. Cowell added his "Call of the Banshee" as an encore. In this piece, also, he employs his talent for making the piano do unbelievable things.

Levy's Rhapsody, written in free rondo form, reveals a fine sense of sonority and instrumental color, and an original, if erratic, harmonic palette. Each instrument is provided with a taxing but rewarding cadenza, and the various sections are contrasted in meter and pace. The work needs a more conclusive coda and some adjustments in balance and texture, but it is the product of an unmistakable talent and lively imagination. Mr. Pollikoff, Nancy Shank (harp), and Wallace Shapiro (clarinet) were the able performers. —R. S.

Inez Palma Pianist

Town Hall, Feb. 26.—Miss Palma presented a program with no worlds to conquer, no heroic statements to make—just great music. And quite good it was. Everything she touched had a warm sound, so that the Beethoven Sonata, Op. 26, emerged with a glow not ordinarily encountered. A Brahms group of intermezzos and capriccios was performed with searching intensity. Although she overpedaled, there was strength in her playing. "Faschingsschwank aus Wien" by Schumann was given a rousing read-

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RECITALS in New York

ing, full of charm; it was the high point of the recital.

One should caution the artist to leave more breathing space between movements of works and pieces within a group, for Miss Palma has a tendency to forge ahead without a break until she comes to the final double bar. Works by Poulenc and Chopin completed the program.

—E. L.

Walter Brewus . . . Violinist

Town Hall, Feb. 26 (Debut). —Walter Brewus, judging by this debut recital, is an exceptionally gifted violinist. A consummate master of his instrument, Mr. Brewus played a taxing program like a seasoned veteran. Although outwardly modest and self-effacing, the young violinist had the inward spark to make each work that he played glow with its own particular kind of beauty. Mr. Brewus had at his command, too, a variety of tonal colors which he used with discriminating good taste. In the Brahms A major Sonata and in the Mozart G major Concerto, his tone was silvery and relatively free from vibrato while in the Chausson "Poème" it was appropriately broad and rich. For the Locatelli Sonata in F minor, he kept the tone broad and rich but in classic terms. All of these works were performed by Mr. Brewus with rare stylistic comprehension and with the expert assistance of collaborating pianist Leopold Mittman.



Walter Brewus

That Mr. Brewus was equally at home in such fireworks as the Ysaye Sonata No. 3 and the Paganini "I Palpit" was amply demonstrated in his spectacular performances of these works.

—R. K.

Ma Si-Hon Violinist Tung Kwong-Kwong . . . Pianist

Town Hall, Feb. 28.—For his debut, Ma Si-Hon, together with his wife, Tung Kwong-Kwong, offered an exacting program of sonatas by Beethoven, Brahms, and Bartok. The violinist revealed a refined, small tone, and his playing was very accurate, with an emphasis on the lyrical qualities in the works. He was aware of the secondary role the violin plays in much of the Beethoven Sonata, Op. 96, and never overplayed his hand. The accompanying figures were always meaningful in a proper setting and he did not "throw away" any notes.

Bartok's Sonata No. 1 is a thorny piece, needing a vibrant inner tension within the performers to maintain one's interest. In this the team was only partially successful. Only

the third movement carried one along the crest to its exciting conclusion.

This was a promising debut, which left one with the desire to hear the violinist again, particularly in works of the 17th and 18th centuries, which, one feels, would be well suited to his talents.

—E. L.

Paulist Choristers of New York

Town Hall, March 1.—The Paulist Choristers under the direction of Father Foley presented a program devoted to liturgical and secular choral music by Gretchaninoff, Rachmaninoff, Palestrina, Byrd, Victoria, Dowland, Gibbons, Morley, di Lasso, Campbell-Watson and others.

Also heard, in its first New York performance, was Ralph Lyman Baldwin's setting of Francis Thompson's "The Veteran of Heaven," for baritone, chorus, two pianos and organ. James B. Welch sang the baritone solo with good voice and understanding. Under Father Foley's expert direction, the choir made as much as it could of Baldwin's craftsmanlike but pallid choral writing; Honora Klarman and Sofia Kennedy handled the pianos deftly, while Frank Campbell-Watson furnished a colorful organ background, but the work itself could hardly be called concert hall material.

The slow, sustained, somewhat colorless style of singing adopted by the Paulist Choristers throughout the concert is heard to better advantage in the high vaulted nave of a church enriched by reverberations from the stone walls.

Edward Harasek, boy soprano and member of the Paulist Choristers, displayed a sweet, clear voice and no little musicality in his solo offering, "Rejoice greatly" from Handel's "Messiah," and as soloist with the chorus in Stanford's "The Bluebird"—the most imaginatively done of the evening's performances.

—R. K.

Nadyne Brewer . . . Soprano

Town Hall, March 2.—Nadyne Brewer, in singing Gluck's "O del mio dolce ardor" and Mozart's "Un moto di gioia," with which she opened her program, demonstrated an interpretative integrity and ease of production, in addition to a naturally attractive voice of medium weight, which augur well for the future.

However, there were technical difficulties which marred her presentations. In arias by Handel and Marcello and even in the Mozart, her intonation was impure, particularly in the high range. In Brahms, Schubert, and Wolf lieder, one noticed faulty breath control on long phrases, and a lack of varied color in her interpretations, though Miss Brewer was successful in suggesting the mood of the songs.

Perhaps the loveliest singing of the evening was achieved in Schubert's "Der Hirt auf dem Felsen," in which Eric Simon played the clarinet part. She displayed unusually clear diction. Her program also included a group of Negro spirituals, and songs by Granados, Strauss, Dougherty, Dall, Hovey, and Naginski. Lucy Brown accompanied solidly.

—D. B.

Marais and Miranda

. Balladeers

Town Hall, March 3, 2:30.—A large audience of boys and girls was completely charmed by the pro-



Bolomet

Marais and Miranda

gram that Josef Marais and his wife, Miranda, gave especially for them. They should have been, for the international balladeers, as they term themselves, those songs that are part of a child's world—songs about children, about the sea, about animals.

The singers seemed completely at home with their audience, and the atmosphere was always informal. The couple did not make the mistake, as often is done in children's programs, of not allowing the children to become a part of the proceedings, but let them participate in the songs frequently and join in with the storytelling. Whether the children were rowing an imaginary boat or counting in French, Marais and Miranda did not let interest slacken.

The couple sang the songs, which included "Jinnie Jenkins" and "Jan Pierewiet," with great care and devotion, and their enunciation was so clear that not one word was lost. All the translations and musical arrangements, which were often quite witty, were made by Mr. Marais, who also showed himself to be a highly capable accompanist.

—F. M., Jr.

Music in Our Time

Kaufmann Concert Hall, March 4.—Four contrasting contemporary works were given excellent performances in this concert. Tom Scott offered his Suite for String Quartet, recreated from incidental music for a TV show. It is a work full of life. Though not complex, it has a professional cast. Its passive moments are slightly nebulous, whereas the brio sections have real urgency.

"Voyage," a cycle of pieces for piano by William Schuman, extremely well played by Josef Raieff, is known also as a dance score for Martha Graham. It is a forceful, jagged piece, but it has better balance as an orchestral work; as abstract piano music, it is too long for its content.

Louis Calabro's Sonata for Violin and Piano shows a young talent in the process of learning his craft. Highly effective sections are combined with those that need clarification. It has imagination and the beginnings of a unique musical personality. The composer has not yet found his harmonic underpinnings, but the linear lines are inventive and the relationship of the instruments well thought out.

Roger Goeb's extraordinary String Quartet, performed by the York Quartet, is a work of true lyricism, which should be heard widely.—E. L.

Gerard Souzay . . . Baritone

Town Hall, March 6.—During the past four years, I have heard Gerard

Souzay in numerous concerts both here and in Europe, and never has he sung with more eloquence than in this New York recital. Always an interesting interpreter, the baritone has now come into mature command of his intellectual, expressive, and vocal resources. Mr. Souzay's versatility is astonishing in itself. Opening his program with arias by Lully and Rameau, he then turned to songs by Schubert—"Der Juengling und der Tod", "Der Schiffer", Romanze from "Rosamunde", and "Der Musensohn", the apposite interpretations of which showed why he, a Frenchman, should be in demand in Austria and Germany as a lieder singer.

The Schubert group was followed by the first New York performance of Frank Martin's "Sechs Monologe aus Jedermann". The Swiss composer's settings of these excerpts from Hofmannsthal's work date from 1943, and they clothe Jedermann's astonishment, terror, and ultimate tranquil acceptance of death in a dissonant chromatic musical fabric of haunting beauty. Mr. Souzay sang the cycle so magnificently that the audience demanded an encore before leaving the hall for the intermission.

With the second portion of the concert came still other total and convincing changes of mood. Here were Ravel's "Cinq mélodies populaires grecques", four Poulenc songs ("Sérénade", "Le Portrait", "Sanglots", and "Air vif"), and, in the final group, Nin's "El paño murciano", Guastavino's "La Rosa y el sauce", and Falla's "Polo". No one without remarkable linguistic and poetic facility could successfully project so many styles of expression. Mr. Souzay did it with ease, and as a witty postscript, he sang a silly little Irish folksong—with a perfect Irish brogue—for his fourth encore. No discussion of the singer and the recital would be complete without high praise for Dalton Baldwin, the gifted young American pianist who accompanies Mr. Souzay throughout the world.

—A. H.

James Friskin Pianist

Town Hall, March 7.—James Friskin performed a program of works by J. S. Bach, with one exception, K. P. E. Bach's Fantasia in C major. He began with a performance of the Fantasia and Double Fugue in A minor. It was a model of finely balanced voices and contrapuntal clarity, qualities that dominated as well in the "Goldberg" Variations.

The form and internal relations of the variations were masterfully set forth. The tempos were excellent and the character of each variation was comprehended, as one would expect (Mr. Friskin first performed the work in public more than 30 years ago). However, one felt that the emotional content was in the main unrealized. Mr. Friskin chose not to exploit fully certain resources available to the pianist: varied and contrasted levels of dynamics and tonal color. The result was a consistent interpretation which, though no mean intellectual accomplishment, did not fully convey the grandeur and inner life of the work.

Mr. Friskin employed more varied tonal coloring in K. P. E. Bach's Fantasia in C major, a work that strongly presages the romantic Mozart. The Three-Part Inventions in G minor and E flat major received incisively intelligent, architectonic performances. In the Chromatic Fantasy and Fugue, the fantasy did not build or sustain sufficient tension, but the lucid treatment of the fugal voices was exemplary.

—D. B.

Lyell Barbour Pianist

Town Hall, March 8.—After an absence of four years, Mr. Barbour returned to Town Hall, proving himself a pianist of strength and imagination. In spite of a respectable technique and a wide coloristic range, he conveyed an impression of not having fully resolved his keyboard personality, with the result that not until the final group of selections did the listener feel that musician and music had at last met on common footing.

The little Haydn Sonata in G which opened the program had charm but a touch of condescension. Mozart's C minor Sonata (K. 457) emerged with a rather external urgency about it; there was little disclosure of the inner feeling which abounds in Mozart.

Tendencies that were intimated in the first group of pieces came to the fore in the second, which, it must be confessed, brought out the worst in the pianist—harsh tone, unharnessed technique, a muddled line. Under these circumstances, Ravel's "Une Barque sur l'Océan" made an undeniably splashy effect, Stravinsky's inchoate E minor Etude next to none. Debussy's "Masques" and Surinach's "Chanson et Danse Espagnole, No. 3" lay somewhere in between.

Genuine and satisfying communication between composer and audience was established with Schumann's "Three Romances," Op. 28. The melting F sharp "Romance" set loose deep sympathetic vibrations in Mr. Barbour's soul; here was Schumann in all his masculine warmth and affection. Finally, the artist disclosed an affinity for the Chopin Andante Spianato and Polonaise—proud, willful, wayward music expressed with an idiomatic sureness and conciseness.

—F. M.

Thomas Richner Pianist

Town Hall, March 10, 2:30.—It is extremely difficult to give a recital devoted exclusively to Mozart's piano works. The very transparency of texture affords everyone the elevated seat of a "critic", for the most untrained ears hear the smallest slips. And Mr. Richner gave us many, but what he gave in terms of poetry, clarity, and sincere sentiment overcame these minor inaccuracies.

Though he was most sensitive in his phrasing and coloring, his approach was never precious or dainty. At times it suggested a richness and fullness of sound not usually associated with Mozart. This largeness of scope was a welcome feature, especially convincing in the dramatic Fantasia in C minor (K. 475).

Mr. Richner did his best to create interest within the framework of the Sonatas (C major, K. 330; G major, K. 283; B flat major, K. 281; F major, K. 533 and K. 494). He never exceeded the measures of tasteful musical judgment for flash or effect.

And his personality was in evidence throughout—a personality that sought the purity and eternal youth of Mozart's music with poised affection.

—M. D. L.

Grace Castagnetta Pianist

Town Hall, March 11, 5:30.—Grace Castagnetta's brilliant gifts as an improviser should not blind us to her solid attainments as an interpreter. Both of these aspects of her vivid musical personality had ample play at this recital. She opened her program with a remarkably lucid and dynamically terraced performance of Busoni's gigantic transcription of Bach's Organ Prelude and Triple Fugue in E flat major (the "St. Anne" Fugue). Her playing of Mozart's Sonata in C major, K. 330, was liquid, delicately scaled, and animated, though glib and superficial. Nor did Miss Castagnetta really come to grips with the glorious Chopin Barcarolle, interpretatively speaking, in her vigorous and rhythmically unsubtle performance.

But after that, all was good sailing. Her improvisations on themes of four notes suggested at random by members of the audience were astoundingly well organized, harmonically ingenious, and pianistically effective. One in the Brahmsian vein was especially memorable. Six Piano Pieces composed by Henry Cowell between 1914 and 1917 reminded us of his fascinating experiments in sonority, figuration, and new pianistic effects. They were: "Advertisement", "Fabric", "Anger Dance", "Floating", "Episode", and "Exultation". She played them superbly. It was good to hear Rachmaninoff's Variations on a Theme of Corelli, Op. 42, again, for it is a sort of synthesis, in miniature, of his whole oeuvre. Again, Miss Castagnetta's performance was dazzling. At the close, she improvised on popular songs suggested by the audience, making such patchy tunes as "Bali Hai" sound really eloquent.

—R. S.

Music in Our Time

Kaufmann Concert Hall, March 11.—Hungarian folk music was the dominant feature of this program. Lovely violin duets by Bartok were winningly played by Max Pollikoff and Hugo Fiorato. These duets comprise fleeting dances, usually in canonic form, and are enchanting technical exercises within their national derivation. A Rhapsody of Hungarian folk music for violin, clarinet, and piano, by Tibor Serly, proved to be idiomatically written for the ensemble. It is a rambling piece and not too imaginative, but it contains rhythms that propel it at a pleasant clip. Still another folk-inspired work was Bartok's "Contrasts", given a frenetic performance by Mr. Pollikoff; Eric Simon, clarinetist; and Lucy Brown, pianist.

In contrast to all this earthiness were the Five Sonnets of Dante, set by Robert Evans. As a work of art, these songs leave much to be desired, for they barely scratch the surface of expressivity, but as a means to reveal the beautiful soprano voice of Mildred Allen, they were indeed a pleasure.

—E. L.

Vytautas Bacevicius Pianist

Carnegie Hall, March 11.—Lithuanian-born Vytautas Bacevicius, in the Scarlatti sonatas with which he began his program, displayed a bold and full tone, though there were moments of haste. Mr. Bacevicius

played Chopin's Ballade in A flat major; the Berceuse; the Etudes, Op. 25, Nos. 1, 9, and 12; the Mazurka, Op. 24, No. 4; and the Polonaise-Fantaisie. They were performed with a high degree of technical prowess, but a sufficiently wide range of color and dynamics was lacking. Though there were expressive moments in the Polonaise-Fantaisie, generally the interpretations did not evoke enough of the poetic qualities in the music.

Mr. Bacevicius included his own Sonata No. 1, Op. 4; Capriccio, Op. 28; and the first performance of "Evocations," Op. 57, on the program. Except for a few wistful moments, "Evocations" is a massive, post-Romantic piece with echoes of Scriabin, that seemed empty. His thickly-textured Sonata unabashedly derives from Rachmaninoff and Chopin. The composer performed his works with bravura. He also played two sections from Ravel's "Miroirs."

—D. B.

David Davis Violinist

Town Hall, March 11.—Here is a young musician of great potentialities. Aside from the Schubert Sonatina, Op. 137, which was not convincingly conceived though well executed, he made a wonderful impression. In Bach's familiar Chaconne and Prokofiev's F minor Sonata, Op. 80, several outstanding attributes made themselves felt. He revealed a beautiful tone, which, though never forced, filled Town Hall with sound. He had a well-trained approach to his instrument, coupled with an excellent technique (with just a little insecurity of intonation on the G string). There was a wide assortment of colors at his finger tips, and Prokofiev's score was brought amazingly to life. He was not afraid to plunge, nor was he fearful of long-sustained cantilena—truly a young man to watch.

There were first performances of two short trifles by William Walton—a lyrically placid Canzonetta and a bouncy Scherzetto. David Garvey was the sensitive pianist.

—E. L.

Other Recitals

Jascha Heifetz gave his only New York recital this season (also his last appearance in the city before starting his sabbatical) in the Hunter College Auditorium on Feb. 18. With his accompanist Brooks Smith, the violinist presented the premiere of Bloch's "Poeme Mystique". Eleanor Steber gave her sole New York recital of the season March 3 as the ninth event in the Hunter College subscription series. The soprano was accompanied by Edwin Biltcliffe.

Aksel Schiotz, baritone, sang Schumann's "Dichterliebe" song cycle, Brahms's "Vier ernste Gesänge" and other songs at a recital at the YMHA sponsored by the American-Scandinavian Foundation, on March 8. Paul Ulanowsky was the accompanist. Evelyn Sachs, mezzo-soprano, presented a solo recital in the "Twilight Concert" series at Carnegie Recital Hall on March 2. The former member of the Metropolitan Opera was accompanied by Arpad Sandor.

Lonny Epstein gave an all-Mozart recital on Feb. 19 at Carnegie Recital Hall. She played on a reproduction of the composer's own piano. Jack Chaikin, pianist, made his New York debut in Carnegie Recital Hall on March 12. He gave his own "3x2x12", three two-part inventions on a 12-tone row, its premiere. Rey de la Torre, guitarist, presented a program at Carnegie Recital Hall on March 10.

Sandor Balint, first-desk violinist

with the New York City Opera, made his recital debut at Carnegie Recital Hall on Feb. 20. Norman Secon was the accompanist.

The Trio di Bolzano made its New York debut, in the auditorium of the America-Italy Society, on March 6.

The Juilliard Quartet gave an all-Mozart program at Carl Fischer Concert Hall on March 4, as the seventh program in the Concert Society of New York's present series. Stanley Drucker joined them in a performance of the Clarinet Quintet.

The Claremont String Quartet gave two programs at the Museum of Modern Art, on Feb. 20 and March 5. Shostakovich's Quartet No. 4 received its American premiere on the first program, while the same composer's Quartet No. 5 had its first United States performance on March 5.



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Severance Hall Anniversary Celebrated in Cleveland

Cleveland.—The Cleveland Orchestra, with George Szell conducting, celebrated the 25th anniversary of the dedication of its home, Severance Hall, on Feb. 2 and 4. Pierre Fournier, cellist, performed ably the Schumann Cello Concerto and also gave a virile reading of the solo part of Richard Strauss's "Don Quixote". Beethoven's "Consecration of the House" Overture was the 25th-anniversary selection.

At the concert the orchestra's president, Frank E. Taplin, Jr., announced that the annual orchestra fund drive for \$125,000 had succeeded for the first time in six years. This success is due primarily to the tireless efforts of the orchestra's new manager, William McKelvy Martin; Lewis Williams, chairman of the drive; and Mr. Taplin.

Heifetz Plays Two Concertos

Upon its return from a two-week tour of eastern cities, the orchestra gave two sold-out concerts, with Jascha Heifetz as soloist in the Beethoven and Brahms violin concertos. Mr. Heifetz's artistry was as brilliant as ever, prompting one patron to gasp, "He plays just like Heifetz!" What rarer tribute could anyone ask?

Maria Stader, the Swiss soprano, was soloist with the orchestra in its March 1st and 3rd subscription concerts. She sang three Mozart arias with a firm voice and warm appeal—"Et incarnatus est" from the C minor Mass and arias, K. 217 and K. 418. She was also heard in a precise performance of Mahler's Fourth Symphony.

G. Bernardi's concert series offered

the Azuma Kabuki Dancers on Feb. 10 and 11. The critics were appreciative. Mr. Bernardi sponsored the Yugoslav Folk Dancers at the Music Hall on Feb. 19.

Artur Rubinstein's all-Chopin recital at the Music Hall on Feb. 29 was a noteworthy occasion.

Nagy Wins Regional Auditions

The regional Metropolitan Opera Auditions of the Air were held at WHK on Feb. 23, 24, 27. Nearly 100 singers from five states were heard. Of the 15 finalists, Robert David Nagy, a Lorain, Ohio, tenor and Cleveland Institute of Music student, was selected as winner. Mr. Nagy won \$300 and an expense-paid trip to New York City, where officials of the American Broadcasting Company will audition him.

The Cleveland Institute of Music honored Ernest Bloch, its first director (1920-25), on Feb. 27 with a concert commemorating his 75th birthday. The high point was an inspired performance of the "Sacred Service", under Reuben Caplin. Irvin Bushman, baritone, was the Cantor and sang with authority. The 104-member chorus was particularly outstanding. All the performers were Institute faculty and students. Marcel Dick ably directed the Concerto Grosso No. 1 and "Four Episodes" for chamber group and piano. Arthur Loesser and Ward Davenny were the piano soloists in these works.

George Szell will conduct the Prague Philharmonic for one concert on June 2. Mr. Szell has received permission from the State Department for the trip.

—James Frankel

Jeanne Beauvais, a delightful Mouse and Persephone. —Albert J. Elias

Backhaus Returns To New Orleans

New Orleans, La.—After an absence of 30 years, Wilhelm Backhaus returned to this city, appearing as soloist with the New Orleans Philharmonic-Symphony, Alexander Hilsberg, conductor, on March 6. Mr. Backhaus proved convincingly in his very delightful and knowledgeable performance of the Beethoven Concerto No. 4 that he is still among the elect of the keyboard. Mr. Hilsberg

Officers of the Lake Minnetonka Civic Music Association, J. L. Anderson, president of the CMA (left), and Mrs. Kenneth E. J. Stary, secretary, greet Thomas L. Thomas, baritone, at the time of his recent recital



and the orchestra were in fine form in the performance of the concerto and works by Brahms and Berlioz.

On Feb. 21 Michael Rabin was soloist in the Glazunoff Violin Concerto. Mr. Rabin again demonstrated that he was extraordinarily talented. Mr. Hilsberg's reading of Ravel's "Daphnis and Chloe" Suite No. 2 won an ovation at the same concert. The New Orleans Opera Guild presented the Robert Shaw Chorale on Feb. 23. The audience was very appreciative of their magnificent performance of Mozart's "Requiem", and other works.

Barbara Faulkner, 22-year-old soprano, presented a program worthy of a seasoned artist, under the auspices of the Phi Beta Sorority. She displayed an unusual poise, understanding, and vocal opulence.

The Opera House Guild presented Mozart's "Così fan tutte" with the Cincinnati Symphony, Thor Johnson, conductor, and the following soloists: Phyllis Curtin, Jane Hobson, Helen George, David Lloyd, Mac Morgan, and Kenneth Smith. The carefully prepared production was well received. Evan Whallon was the accompanist.

—Harry Brunswick Loeb

Seven Singers For New Orleans Opera

Seven young singers have won the New York auditions of the New Orleans Experimental Opera Theater of America, concluded Feb. 27. Those chosen from 172 candidates will participate in a post-season New Orleans Opera series founded last year and directed by Renato Cellini. The winners are: Lois Winter, soprano (Ohio-born resident of New York); Mija Novich, soprano (of Chicago); Sarah Jane Fleming, soprano (Winston-Salem, N. C.); Andre Turp, Canadian tenor; Chester Ludgin, baritone (New York City); and William Wolff, bass (New York).

Roanoke Symphony Gives Mozart Requiem

Roanoke, Va.—The Roanoke Symphony's most ambitious project in its three year history was an all-Mozart concert presented on Feb. 20. Gibson Morrissey conducted the 80-piece orchestra, a chorus of over 500 from ten Virginia colleges and universities, and four soloists, in Mozart's "Requiem".

Three performances were given: a matinee for regional high school choirs and glee clubs, the evening concert on Feb. 20, and a repeat performance in Lynchburg on Feb. 21.

Indianapolis Host To Conventions

Indianapolis.—This city was host Feb. 11-14 to members of the Music Teachers National Association (MTNA), meeting for their second regional biennial convention, together with the American String Teachers Association (ASTA), meeting for their national convention. Over 350 members of the MTNA's East Central Division, and a large number from the ASTA attended seminars, workshops and many panel discussions.

Lee Blazer, Greenfield, Ind., served as host, with Richard H. Fague as chairman of the Indianapolis committee. Newly elected officers for the MTNA are: Russell G. Harris, St. Paul, Minn., president; LeRoy Umbs, Milwaukee, and Paul Swann, Decatur, Ill., vice-presidents; and Raymond Gerkowski, Flint, Mich., secretary-treasurer. Frank W. Hill, Iowa State Teachers College, Cedar Falls, is president of the ASTA.

Vaughan Williams' "Job" ballet was presented by the Jordan College of Music. Soulima Stravinsky's lecture recital on Igor Stravinsky's piano music was also an interesting program. On Feb. 11 convention members heard the Indianapolis Symphony conducted by Izler Solomon, with Jan Pearce, tenor, as soloist.

On Feb. 12 recitals were presented by Jeaneane Dowis, pianist; Anna Kaskas, contralto, during a banquet at which Wilfred Bain, dean of Indiana University's music school served as toastmaster; and Marilyn Mason, organist. Discussions were led by Blanche Schwartz Levy, Kenneth Byler, and Marguerite Hood, and Bela Bozormenyi-Nagy, pianist, held a master class for regional pre-college students.

Many Topics Discussed

Discussions of various topics were held on Feb. 13 by Robert Pace, Harold Haugh, Howard Talley, Bernard Fischer, and John Bryden. Paul Stassevich held a demonstration; and Louis Krasner and Adrienne Galimar, violinists, were among the performers, as were the Oxford String Quartet, Paul Rolland, Peter Farrel, Erico Rossi, and Sidney Foster. A lecture-recital was given by Mary Elizabeth Whitner and Hazell Dell Nordseick, soprano. The University of Illinois Sinfonietta, Bernard Goodman, conductor, furnished a fine afternoon program. Catherine Anne Smith, pianist, also gave a program. Daniel Harris presided over a session at which the University of Illinois Opera Workshop, directed by Ludwig Zirner, presented Puccini's "Il Tabarro".

On Feb. 14 lecture-recitals were presented by William Masselos and Rudolph Reuter, pianists. The Berkshire Quartet from Indiana University was heard in two programs, one with the assistance of Fritz Magg, cellist, the other with Henry Gulick, clarinetist. Concern about the requiring of piano teachers licenses in some towns in the United States was expressed by Karl O. Kuersteiner, national MTNA president, from Florida State University, Tallahassee.

—Eleanor Y. Pelham

Jacques Singer Is Indianapolis Guest

Indianapolis.—Jacques Singer was guest conductor of the March 10-11 pair of Indianapolis Symphony concerts, with Yehudi Menuhin, violinist, as soloist.

Zino Francescatti was greeted by a

large audience at a recent concert at the Indiana University auditorium in Bloomington. His program included Beethoven's Sonata in G major, Op. 30, No. 3, a Mozart Concerto, and Bach's B minor Partita for unaccompanied violin. There is a world of difference in these works, and Mr. Francescatti's interpretations were superb.

The Beaux Arts Trio, composed of Menahem Pressler, pianist; Daniel Guilet, violinist; and Bernard Greenhouse, cellist, was well received. The concert given by Ernst and Lory Wallfisch, violist and pianist, at Herron Art Museum, was a high spot of recent weeks. They performed Schubert's "Arpeggione" Sonata and works by Schumann and Enesco beautifully, in addition to presenting rarely-heard sonatas by William Flackton and Jacques De Menasse.

Mary Jane Beck, mezzo-soprano, gave Auric's Cinq Chansons their American premiere at a Jordan College recital on March 3. The songs are cryptic, terse and clever. The Berkshire Quartet played Boccherini's Quartet in A major at the annual spring festival concert of the Indianapolis Maennerchor under the direction of George Krueger. The quartet performed the work eloquently, with a grace appropriate to the refinement of the music. —Eleanor Y. Pelham

Atlanta Plans Dance Festival

Atlanta.—In April, for the first time in southern United States, a ballet festival will be held, in Atlanta. The Southeastern Ballet Festival will comprise five groups: Atlanta Civic Ballet, Southern Ballet (of Atlanta), Birmingham Civic Ballet, Tampa Civic Ballet, and the Ballet Guild of Greater Miami. The Atlanta Civic Ballet is sponsoring the festival.

The Dance Business Group of America, Inc., has made the Atlanta Civic Ballet a grant of \$1,000 to be applied to festival expenses, and has contributed \$100 to each of the other four participating groups. The Dance Business Group will also contribute \$500 to the Ann Arbor Civic Ballet, which is to give its first program in April.

Mozart Observances In Buffalo

Buffalo. — Events commemorating the 200th anniversary of Mozart's birth began on Jan. 27 when Josef Krips, conductor of the Buffalo Philharmonic, placed a wreath on the bronze bust of Mozart in Delaware Park. This statue was presented by the Liedertafel Society to the city of Buffalo on the centenary of Mozart's death, in 1891.

An all-Mozart program by the Philharmonic on Jan. 29 and 31, conducted by Mr. Krips, featured Nathan Milstein in the Violin Concerto in A major (K. 219) and also included the "Haffner" and "Jupiter" Symphonies and "Eine kleine Nachtmusik". On Feb. 14 Zorah Berry presented a Mozart Piano Festival in her concert series in Kleinhans Music Hall, with Luboshutz and Nemenoff and Boris Goldovsky as soloists with chamber orchestra in a program including three piano concertos.

On March 16 and 18, Mr. Krips scheduled two performances of "Don Giovanni", with James Pease in the title role and a cast including the following artists: Fernando Corena, Suzanne Danco, Teresa Stich-Randall, Pierette Alarie, Leopold Simoneau, Leon Lishner, and Herbert



Stereo Studio—Lisa Obert

Among the guests at a reception given in honor of Lehman Engel, newly elected president of the Concert Artists Guild, were (back row, left to right) Marion Freschl, Louis Persinger, Margaret Matzenauer, Mr. Engel, Mrs. Simon Barere, Erno Balogh, and (foreground) Stanley Babin and Harry Cumpson. Mrs. Barere was made honorary president

Engel Heads Concert Artists Guild

Lehman Engel, composer and conductor, has been made president of the Concert Artists Guild, it was announced on Feb. 26. Mr. Engel has composed operas, works for orchestra, chorus, string quartets and incidental music for stage plays, and he has conducted in concerts, broadcasts and for Broadway musicals.

Accepting his post with the Guild, dedicated to helping young artists de-

velop their careers, Mr. Engel declared, "I'd like to take advantage and grow spiritually with the organization. I believe we have a contribution to make, and I hope I can do my share."

Harry Friedgut is first vice-president and Erno Balogh second vice-president of the Guild, while the advisory board includes Rose Bampton, Herta Glaz, Martha Lipton, Margaret Matzenauer, Giulio Gari, Robert Goldsand, Arved Kurtz, Eugene List, Thomas Scherman and Mr. Balogh.

Beattie. After the performances in Kleinhans Music Hall, the entire production will move to the Eastman Theater in Rochester on March 20 for a performance under the auspices of the Rochester Civic Music Association.

The opera is being staged by Werner Graf, son of Metropolitan Opera stage director Herbert Graf and grandson of Max Graf, Viennese music critic and Austrian correspondent of Musical America.

—Berna Bergholtz

Philadelphia Academy Centennial Revisions

Philadelphia.—A \$1,000,000 rehabilitation program designed to make the Academy of Music one of the finest music halls in the country will be launched during its centennial year, 1957.

Providing the funds for the initial phase of the program will be a \$100-

a-ticket "super concert" in the 2,729-seat Academy on its 100th birthday, next Jan. 26. A number of outstanding artists are expected to participate.

The Academy, center of Philadelphia music life, opened January 26, 1857, with a "Grand Ball and Promenade Concert".

Guild Opera To Stage Cinderella

Los Angeles.—This March and April, Carl Ebert, director of the Berlin Municipal Opera, will stage the first West Coast production of Rossini's "Cinderella" for the Guild Opera Company. An anticipated 75,000 city and county school children will attend Shrine Auditorium for 15 performances of the opera in English, which John Barnett, associate conductor of the Los Angeles Philharmonic, will conduct.



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Summer Camps and Schools Combine Work and Pleasure

By RAFAEL KAMMERER

"SUMMER," wrote Horace a good 2,000 years ago, "treads on the heels of Spring." The sagacious poet also noted that a spell in the country helped him pluck the thorns from his mind. Whether the youth of today have thorns in the mind that need plucking or not, so far as profitable opportunities for combining a vacation with serious—or not so serious—music study is concerned, the good old summertime is a lot better than it used to be.

Not that great artists, aside from Horace, haven't in the past availed themselves of a quiet retreat during the dog days for contemplative study and the reinvigoration of body and mind which close contact with mother nature brings, nor that great teachers have not gathered a handful of their chosen disciples around them in some cozy hamlet "far from the madding crowd" for equally intensive study and relaxation.

Summer with Leschetizky

Lucky were the few youthful aspirants of the keyboard who were invited to spend a summer with Leschetizky at Ischl in the Austrian Tyrol, or the fewer still with Paderewski at his summer villa at Morges, Switzerland. Such opportunities were, however, even for the gifted, few and far between.

The majority of music students, serious or otherwise, just stagnated through the summer months or progressed as best they could, bereft of guidance, by themselves. Today, happily, with the advent of summer music camps and schools, splendid opportunities are available for combining healthful relaxation in pleasant surroundings with supervised intensive music study, often under inspiring master teachers, and in camaraderie and competition with like-minded fellow students.

Summer music schools and camps can be roughly divided into two classes—those intended primarily for serious and talented students aiming to be professionals, and those that stress music as a cultural adjunct but are open to all and sundry.

Among the former, the six-year-old Aspen Music School at Aspen, Colo., though one of the youngest and by no means the largest, has rapidly risen to a leading position in the field. Aspen offers perhaps the widest choice of studies (on the adult level)—piano, strings, voice, opera workshop, winds, composition, and dance—with the largest faculty of distinguished teachers to be found anywhere at one place during the summer.

Aspen's Objectives

Norman Singer, the enthusiastic and genial Executive Director and Dean of the Music School, outlined some of the school's objectives as follows: "Aspen began as a festival but we have made the festival a part of the school because we believe that listening is a part of training. We have master classes in every department which, incidentally, are open to the public. The private lesson is, of course, the core around which the other activities revolve. We at Aspen

are particularly interested in improving teaching standards in general. The Teachers' Course offers valuable training in teaching techniques. This year, too, we are highlighting chamber music. Dance classes, too, will be a new addition this season. The orchestra is made up of faculty and professionals who love to spend the summer at Aspen. One of the legendary silver mining towns of the 1890s, Aspen is located in the spectacular Rocky Mountain region of Colorado, 8,000 ft. above sea level. Its climate is temperate. Its charm is its inaccessibility!"

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Deerwood-Adirondack Music Center, Saranac Inn, N. Y. Sherwood Kains, director. June 24 to Aug. 19. Fee \$575. Music courses include chamber-music, theory, orchestra, conducting, orchestration, appreciation, arranging, modern dance and ballet, drama, arts and crafts, organ workshop. Admission determined by musical proficiency regardless of age. Co-educational. Information address: 1241 Dauphin Ave., Wyomissing, Pa.

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Greenwood, Cummington, Mass. Six-week summer season. Mr. and Mrs. Dwight Little, Jr., directors. Fee: \$400. Music courses include violin, cello, chamber-music, wind, chorus. High school level. Co-educational. Information address: Pine Cobble School, Williamstown, Mass.

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Co-educational. Information address: 190 Riverside Drive, New York 24, N. Y.

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Louisiana Tech Summer Camp, Ruston, La. July 8-20. L. V. E. Irvine, director. Fee \$40. Admission requirements: recommendation by teacher or school official; deposit of \$6 before June 1 to be credited toward fee. High school level. Music courses include chorus, orchestra, band, conducting, theory, organ, voice and instrument classes, baton twirling. Information address: Louisiana Tech Summer Camp, Ruston, La.

Marlboro School of Music, July 11 to Aug. 29. Harvey J. Olnick, director. Distinguished faculty for piano, strings and voice. Festival weekends for chamber, choral, orchestral music and opera. Information address: Harvey J. Olnick, University of Toronto, 135 College Street, Toronto, Canada.

Meadowmount School of Music, Westport, Essex County, N. Y. June 25 to Aug. 20. Ivan Galamian, director. Music courses include violin, cello, chamber-music. Admission requirements: audition or personal recommendation by professional musician. Co-educational. Information address: Society for Strings, 170 West 73rd Street, New York, N. Y.

Melody Island, Wolfeboro, N. H. July 1 to Aug. 31. Hedy Spielter, director. Fee: \$500. Music courses include instruments, piano, orchestra, composition, harmony. Resident professional orchestra. No age limit. Co-educational.

Midwestern Music and Art Camp, University of Kansas. June 18 to July 29. Director: Russell L. Wiley. Fee: \$275. Courses include band, orchestra, chorus, voice, all instruments, theory, ensemble, ballet, other dance styles. Information address: Russell L. Wiley, Midwestern Music and Art Camp, University of Kansas, Lawrence, Kan.

Music Land, Bard College campus, Annandale-on-Hudson, N. Y. July. Guido Brand, director. Fee: \$600. Music courses include instruments, theory, harmony, voice, music history, chorus, chamber-music, orchestra. Admission requirements: acceptance on personal audition. Age group 8 to 16. Co-educational. Information address: New School of Music and Dance, 246 East Tremont Ave., New York 57, N. Y.

Music Trail, Lake Placid, N. Y. Lothar Epstein, director. Fee: \$595. Music courses include chamber-music, ear training, theory and harmony, orchestra, instruments. Age group: six to 18. Co-educational. Information address: 202 Riverside Drive, New York, N. Y.

National Music Camp, Interlochen, Mich. June 24 to Aug. 20. Joseph E. Maddy, director. Fee on request. Music courses: individual and class instruction in voice, instruments, composition and conducting. Ensemble: symphony orchestra, concert band and choir. Modern dance, opera and theater workshop. Elementary through university level. Co-educational. Information address: Joseph E. Maddy, Ann Arbor, Mich.

New England Music Camp, Groton, Conn. Dr. and Mrs. Paul E. Wiggins, directors. Eight weeks. Fee: \$425. Boys and girls nine to 20. Nationally known artist-instructors. Voice, instruments. Private lessons. 30 practice cabins, orchestra, band, chorus. Amateur radio instruction. Sunday concert. Information address: Arthur S. Booth, 88 North Road, RFD, Groton, Conn.

New York State Music Camp, Otter Lake, N. Y. Eight weeks starting early July. Fee: \$370. Music courses include harmony, theory, orchestra, band, organ, voice, piano, orchestral instruments, conducting, baton twirling. Co-educational. Information address: 379 Main St., Oneonta, N. Y.

Norfleet Trio Camp, Burlington, Vt. July to September. Helen Norfleet, director. Fee upon request. Music courses include group singing, chamber-music, instruments, voice. Age group four to 21. Girls only. Information address: 300 West End Ave., New York, N. Y.

Norfolk School of Music, affiliated with Yale University, Norfolk, Conn. Six-week session from June 21. Bruce

Simonds, director. No pre-college students. Instruction in piano, organ, strings, woodwinds, singing, ensemble, theory and conducting. Information address: Norfolk School of Music.

Pacific Music Camp, Stockton, Calif. David T. Lawson, director. June 17 to July 22. Musical activities: orchestra, bands, choruses, opera, ensembles. Age groups, co-educational, from six to nine, high school, college and graduate students. Information address: David T. Lawson, College of the Pacific.

Red Fox Music Camp, New Marlboro, Mass. Isabelle Sant Ambrogio, director. Six-week season beginning in carried off with great conviction.

Fausto Cleva conducted, and the familiar cast included Eugene Conley, Nicola Moscona and Rosalind Elias. —M. D. L.

Italian Gala

March 10.—It was a great night for New York's hosts of opera-loving Italians when the Metropolitan honored President Giovanni Gronchi during his visit to New York with an "Italian Gala", a feast of all-Italian music presented by a array of the theater's most renowned singers. There were excerpts from two operas, a ballet and a group of six favorite arias. Enthusiasm was at fever pitch among the largely Italian audience, which filled every nook and cranny of the house, and the soiree went on late into the night.

Address: 1910 Commonwealth Ave., Charlotte, N. C.
University of Rhode Island Music Camp, Kingston, R. I. July 2-28. Robert C. Aukerman, director. High school students. Co-educational. Musical activities: instruments, voice, chorus, orchestra, band ensembles, music theory. Students participate in ensembles and formal concerts. Information address: University of Rhode Island, Kingston.

Tri-City Symphony Presents Folk Music

Davenport, Iowa.—The Tri-City Symphony (serving Rock Island and Moline, Ill., and Davenport), conducted by Piero Bellugi, presented a family concert on Feb. 12. Mill Okun, folk singer, accompanied himself on the guitar, alternating with orchestral works based on the same material. Mr. Okun's selections included Negro spirituals, love songs, and ballads, while the orchestra, in addition to giving C. John Duffy's "Three Inquiries into Folk Songs" its premiere, played works by Copland, Dvorak, Morton Gould, and others.

LOUISIANA POLYTECHNIC INSTITUTE

July 8th through July 20th

Voice — Piano — Pipe Organ — Electric Organ — Band — Choir — Glee Club — Orchestra — Tap, Folk, and Acrobatic Dancing — Band and Orchestral Instruments — Baton Twirling — Drum Majoring — Dramatics — Radio — Art Classes

For Further Information Write:

L. V. E. Irvine, Director
 La. Tech Summer Camp
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For 50 girls 10-15 at Lenox, Mass., in Berkshires near Tanglewood. Music, art, dramatics, choral singing, dance (modern & ballet), piano, etc. Sports program with tennis, swimming. Inclusive fee. Professional staff. Catalog.

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The NORFOLK MUSIC SCHOOL of Yale University

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 at NORFOLK, CONNECTICUT
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For information write:
 BRUCE SIMONDS, Director, Sprague Hall, Yale University, New Haven, Conn.

KNEISEL HALL, BLUE HILL, MAINE

Summer School—July 2nd to August 25th, 1956
 INTENSIVE ENSEMBLE AND INDIVIDUAL TRAINING

Distinguished Faculty includes:
 JOSEPH FUCHS — LOUIS PERSINGER
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MARIANNE KNEISEL, Director
 190 RIVERSIDE DRIVE NEW YORK 24, N. Y.

Summer Camps and Schools Combine Work and Pleasure

By RAFAEL KAMMERER

"SUMMER", wrote Horace a good 2,000 years ago, "treads on the heels of Spring." The sagacious poet also noted that a spell in the country helped him pluck the thorns from his mind. Whether the youth of today have thorns in the mind that need plucking or not, so far as profitable opportunities for combining a vacation with serious—or not so serious—music study is concerned, the good old summertime is a lot better than it used to be.

Not that great artists, aside from Horace, haven't in the past availed themselves of a quiet retreat during the dog days for contemplative study and the reinvigoration of body and mind which close contact with mother nature brings, nor that great teachers have not gathered a handful of their chosen disciples around them in some cozy hamlet "far from the madding crowd" for equally intensive study and relaxation.

Summer with Leschetizky

Lucky were the few youthful aspirants of the keyboard who were invited to spend a summer with Leschetizky at Ischl in the Austrian Tyrol, or the fewer still with Paderewski at his summer villa at Morges, Switzerland. Such opportunities were, however, even for the gifted, few and far between.

The majority of music students, serious or otherwise, just stagnated through the summer months or progressed as best they could, bereft of guidance, by themselves. Today, happily, with the advent of summer music camps and schools, splendid opportunities are available for combining healthful relaxation in pleasant surroundings with supervised intensive music study, often under inspiring master teachers, and in camaraderie and competition with like-minded fellow students.

Summer music schools and camps can be roughly divided into two classes—those intended primarily for serious and talented students aiming to be professionals, and those that stress music as a cultural adjunct but are open to all and sundry.

Among the former, the six-year-old Aspen Music School at Aspen, Colo., though one of the youngest and by no means the largest, has rapidly risen to a leading position in the field. Aspen offers perhaps the widest choice of studies (on the adult level)—piano, strings, voice, opera workshop, winds, composition, and dance—with the largest faculty of distinguished teachers to be found anywhere at one place during the summer.

Aspen's Objectives

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Co-educational. Information address: 190 Riverside Drive, New York 24, N. Y.

Kinhaven Music Camp, Weston, Vt. June 28 to Aug. 16. David and Dorothy Dushkin, directors. Boys and girls 11 to 16. Limited to 18 each. Chamber-music, chief musical activity from duos to chamber orchestra. Madrigal singing and folk dancing. Fee on request. Information address: Weston, Vt.

Louisiana Tech Summer Camp, Ruston, La. July 8-20. L. V. E. Irvine, director. Fee \$40. Admission requirements: recommendation by teacher or school official; deposit of \$6 before June 1 to be credited toward fee. High school level. Music courses include chorus, orchestra, band, conducting, theory, organ, voice and instrument classes, baton twirling. Information address: Louisiana Tech Summer Camp, Ruston, La.

Marlboro School of Music, July 11 to Aug. 29. Harvey J. Olnick, director. Distinguished faculty for piano, strings and voice. Festival weekends for chamber, choral, orchestral music and opera. Information address: Harvey J. Olnick, University of Toronto, 135 College Street, Toronto, Canada.

Meadowmount School of Music, Westport, Essex County, N. Y. June 25 to Aug. 20. Ivan Galamian, director. Music courses include violin, cello, chamber-music. Admission requirements: audition or personal recommendation by professional musician. Co-educational. Information address: Society for Strings, 170 West 73rd Street, New York, N. Y.

Melody Island, Wolfeboro, N. H. July 1 to Aug. 31. Hedy Spielter, director. Fee: \$500. Music courses include instruments, piano, orchestra, composition, harmony. Resident professional orchestra. No age limit. Co-educational.

Midwestern Music and Art Camp, University of Kansas. June 18 to July 29. Director: Russell L. Wiley. Fee: \$275. Courses include band, orchestra, chorus, voice, all instruments, theory, ensemble, ballet, other dance styles. Information address: Russell L. Wiley, Midwestern Music and Art Camp, University of Kansas, Lawrence, Kan.

Music Land, Bard College campus, Annandale-on-Hudson, N. Y. July. Guido Brand, director. Fee: \$600. Music courses include instruments, theory, harmony, voice, music history, chorus, chamber-music, orchestra. Admission requirements: acceptance on personal audition. Age group 8 to 16. Co-educational. Information address: New School of Music and Dance, 246 East Tremont Ave., New York 57, N. Y.

Music Trail, Lake Placid, N. Y. Lothar Eppstein, director. Fee: \$595. Music courses include chamber-music, ear training, theory and harmony, orchestra, instruments. Age group: six to 18. Co-educational. Information address: 202 Riverside Drive, New York, N. Y.

National Music Camp, Interlochen, Mich. June 24 to Aug. 20. Joseph E. Maddy, director. Fee on request. Music courses: individual and class instruction in voice, instruments, composition and conducting. Ensemble: symphony orchestra, concert band and choir. Modern dance, operetta and theater workshop. Elementary through university level. Co-educational. Information address: Joseph E. Maddy, Ann Arbor, Mich.

New England Music Camp, Groton, Conn. Dr. and Mrs. Paul E. Wiggins, directors. Eight weeks. Fee: \$425. Boys and girls nine to 20. Nationally known artist-instructors. Voice, instruments. Private lessons. 30 practice cabins, orchestra, band, chorus. Amateur radio instruction. Sunday concert. Information address: Arthur S. Booth, 88 North Road, RFD, Groton, Conn.

New York State Music Camp, Otter Lake, N. Y. Eight weeks starting early July. Fee: \$370. Music courses include harmony, theory, orchestra, band, organ, voice, piano, orchestral instruments, conducting, baton twirling. Co-educational. Information address: 379 Main St., Oneonta, N. Y.

Norfleet Trio Camp, Burlington, Vt. July to September. Helen Norfleet, director. Fee upon request. Music courses include group singing, chamber-music, instruments, voice. Age group four to 21. Girls only. Information address: 300 West End Ave., New York, N. Y.

Norfolk School of Music, affiliated with Yale University, Norfolk, Conn. Six-week session from June 21. Bruce

Simonds, director. No pre-college students. Instruction in piano, organ, strings, woodwinds, singing, ensemble, theory and conducting. Information address: Norfolk School of Music.

Pacific Music Camp, Stockton, Calif. David T. Lawson, director. June 17 to July 22. Musical activities: orchestra, bands, choruses, opera, ensembles. Age groups, co-educational, from six to nine, high school, college and graduate students. Information address: David T. Lawson, College of the Pacific.

Red Fox Music Camp, New Marlboro, Mass. Isabelle Sant Ambrogio, director. Six-week season beginning in



June 21 to Aug. 25. Information address: 1910 Commonwealth Ave., Charlotte, N. C.

University of Rhode Island Music Camp, Kingston, R. I. July 2-28. Robert C. Aukerman, director. High school students. Co-educational. Musical activities: instruments, voice, chorus, orchestra, band ensembles, music theory. Students participate in ensembles and formal concerts. Information address: University of Rhode Island, Kingston.

Tri-City Symphony Presents Folk Music

Davenport, Iowa.—The Tri-City Symphony (serving Rock Island and Moline, Ill., and Davenport), conducted by Piero Bellugi, presented a family concert on Feb. 12. Mill Okun, folk singer, accompanied himself on the guitar, alternating with orchestral works based on the same material. Mr. Okun's selections included Negro spirituals, love songs, and ballads, while the orchestra, in addition to giving C. John Duffy's "Three Inquiries into Folk Songs" its premiere, played works by Copland, Dvorak, Morton Gould, and others.

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OPERA at the Metropolitan

(Continued from page 3)

"Ah, non v'avvicinate", where Mr. Tucker was able to come to grips with the drama. This, the ensuing elaborate and tricky chorus number with Mr. Tucker and Miss Steber in soulful duet and the guard ticking off the names of the filles de joie to be transported, and the searing plea to the captain, "Guardate, pazzo son", were the great moments of the evening. Not greater, however, than the last act, with its convincing tragedy and Miss Steber's desperate "Sola, perduta abbandonata"—a gripping performance, unhappily (though necessarily) missed by most of the critics of the daily press since it came at nearly 11:30.

Frank Guarrera was convincing and sang admirably the part of the carousing, cynical brother, Lescart. Fernando Corena was good vocally as the old roue, Geronte, but he was more grandfatherly than malevolent in his characterization. Thomas Hayward, Alessio De Paolis, George Cehanovsky, Rosalind Elias, Calvin Marsh, James McCracken and Osie Hawkins were satisfactory in lesser roles.

Mr. Mitropoulos conducted with restraint but still got full values in color and movement from the orchestra, which seems always to sit on the edge of its chairs and play to the hilt for him. The lovely interlude between the third and fourth acts made a fine effect—what could be heard of it, that is, above the chatter of the audience. The chorus, too, could be proud of its work in the difficult third-act scene. —R. E.



George London as Boris

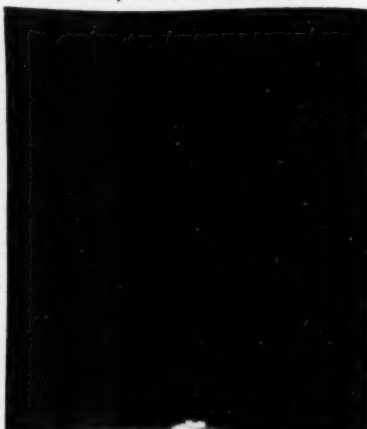
Boris Godunoff

Feb. 15.—In the season's third performance of "Boris Godunoff" Regina Resnik sang her first role with the Metropolitan Opera since she has changed her voice from a soprano to a mezzo-soprano, and George London made his first appearance this season in the title role.

As Marina, Miss Resnik gave a highly satisfactory performance—one more notable for her thorough knowledge of the part rather than for dramatic intensity. Her lower tones were richly colored and secure, though in the lyrical portions of the duet with Grigori a more caressing sound would not have been amiss.

Mr. London's Boris was not barbaric or, in the Clock Scene, truly frightening; but, on its own terms, it was a portrayal of high artistry. He stressed the warmth of Boris' nature

rather than the tsar's violent moods. Handling his voice with great intelligence, Mr. London molded each phrase with complete authority and made every word understandable.



Others new to the cast this season were Norman Scott, a commendable Pimen; Giulio Gari, a handsome if not always vocally secure Grigori; Frank Valentino, a competent Rongoni; Thomas Hayward, a lively Misail; and Herta Glaz, a charming Innkeeper. Other principals, in a cast too long to mention, were Margaret Roggero, as Fyodor; Laurel Hurley, as Xenia; Sandra Warfield, as the Nurse; Charles Kullman, as Shuiski; Lorenzo Alvary, as Varlaam; and Paul Franke, as the Simpleton. Dimitri Mitropoulos conducted. —F. M. Jr.

Faust

Feb. 16.—In this sixth and final performance this season of Gounod's "Faust", Robert McFerrin appeared as Valentin for the first time at the Metropolitan Opera, and Victoria de los Angeles sang Marguerite for the first time this season.

Miss de los Angeles used her beautiful voice very attractively, employing many subtle shadings of expression. Her portrayal depended more on vocal nuance for effect than on acting.

Mr. McFerrin consistently produced liquid, secure tones, though he was a little constrained vocally in his first scenes. His characterization of Valentin was intelligent and believable, notably so in his death scene.

Jerome Hines, as Mephistopheles, and Giuseppe Campora, as Faust, were in very good voice in their familiar roles. Mr. Hines's characterization was again superb, and Mr. Campora, in spite of a few uneven moments, was particularly eloquent in "Quel trouble inconnu". Thelma Votipka, as Marthe; Rosalind Elias, as an attractive Siebel; and Lawrence Davidson, as Wagner, completed the cast. The dancing was spirited. Kurt Adler conducted warmly. —D. B.

A Masked Ball

Feb. 17.—The beautiful voice of Jussi Björling was heard for the first time this year in the role of Riccardo in Verdi's "Un Ballo in Maschera". In the first act, the lovely barcarolle was lightly sung, with carefree confidence. Mr. Björling's voice rose in intensity, and the colors became more

vibrant throughout the tender love duet of the second act. It rang heroically in the final duet.

Jean Madeira sang her first Ulrica this season, and though she overwhelmed us with the volume and range of her youthful voice, the edges still need to be smoothed.

This being the eve of Dimitri Mitropoulos' 60th birthday, Mr. Bing preceded the maestro to the podium and led the orchestra in "Happy Birthday", as Mr. Mitropoulos arrived at the pit. The audience gave him an ovation. The predominantly familiar cast included Zinka Milanov, Robert Merrill, and Laurel Hurley, who performed with unusual intensity in this birthday performance. —E. L.

Tosca

Feb. 20.—The Metropolitan was another admirable Italian tenor—young Daniele Barioni, who made a surprise debut at this performance of "Tosca", replacing Giuseppe Campora, who was indisposed, as Cavaradossi. Mr. Barioni had been scheduled to make his first appearance with the company two days later, in "La Bohème". Although the role of Rodolfo proved better suited to Mr. Barioni's voice and temperament at their present stage of development than that of Mario, he made an excellent impression even at his debut.

The voice is fresh, well focussed and supported, and it has natural beauty of quality. In some top phrases Mr. Barioni pushed it a bit, thinning out the volume and almost becoming strident, but it was obvious that this was owing to nervousness or faulty attack, for there were many other phrases that were clear and secure. The caress, the bloom that make Italian tenor voices as warming as Italian wine were there.

As an actor, Mr. Barioni did not display much experience or ability, but he knew when to throw passion into his voice, and with further experience and training he should improve apace in these departments. Let us hope that the Metropolitan will handle this gifted young singer wisely and not push him too fast.

At this eighth performance of the season, the Metropolitan offered its fourth Tosca of the season, Delia Rigal, who had been preceded by Renata Tebaldi, Zinka Milanov, and Licia Albanese. Miss Rigal, a lovely and sincere artist, was not in best vocal form. George London was the towering personality of the evening; and his Scarpia was as superb as ever.

The rest of the cast was also familiar: Clifford Harvuot, Fernando Corena, Alessio De Paolis, George Cehanovsky, Louis Sgarro, and Peter Mark.

Dimitri Mitropoulos conducted in a somewhat subdued and careful fashion, which I found a great improvement over earlier performances. —R. S.

La Forza del Destino

Feb. 21.—Making his first performance with the Metropolitan Opera this season, Cesare Siepi sang Padre Guardiano. Mr. Siepi has sung the role tellingly in the past, but on this occasion he scarcely seemed inspired. His voice, sonorous and relaxed,

blended well in the ensembles, though he did have a few troubles with intonation.

In general, the opera's performance was rarely more than routine—the exceptions being Leonard Warren's excellent singing as Don Carlo, and Zinka Milanov's beautiful sounding "Pace, pace". Save for Norman Scott, who sang a capable Marquis of Calatrava (his first performance of the role at the opera house), the cast was familiar—Kurt Baum, as Don Alvaro; Gerhard Pechner, as Fra Melitone; and Rosalind Elias, Thelma Votipka, Alessio De Paolis, and George Cehanovsky. Fritz Stiedry was the conductor. —F. M. Jr.

La Boheme

Feb. 22.—Daniele Barioni, who had made his debut in "Tosca" two evenings earlier, was heard as Rodolfo at this performance and confirmed the favorable impressions made by his first appearance. His voice, though not entirely free from strain at the top, was fresh and beautiful in quality and he sang with the fervor, the ecstatic sense of phrasing, of the born operatic artist. His naivete as an actor was not as much of an impediment in this role as it had been in "Tosca", for it imbued the character of Rodolfo with an appealing boyishness.

Licia Albanese, one of the most distinguished sopranos among the operatic sopranos of our day, gave a deeply moving performance as Mimì. Miss Albanese knew exactly what to do with her voice and how to use it most effectively. Ettore Bastianini, in his first appearance this season as Marcello, sang and acted robustly.

The others, all familiar, were Clifford Harvuot (Schaunard), Norman Scott (Colline), Jean Fenn (Musetta), Lawrence Davidson (Benoit), James McCracken (Parpignol), Lorenzo Alvary (Alcindoro), and Calvin Marsh (A Sergeant).

Fausto Cleva conducted expertly and eloquently. —R. S.

Lohengrin

Feb. 25.—Nell Rankin sang her first Ortrud at the Metropolitan on this occasion. There were many impressive moments in her performance, which was quite exciting, though not completely overpowering. Her expressive interpretation of the role was well planned and projected, a good example being her goading and sneering contempt towards Telramund in

Daniele Barioni as Rodolfo

Sedge LeBlanc



the second act. Her Invocation aroused the audience to cheering.

Walter Cassel was effective as Telramund. Eleanor Steber gave moments of exquisite lyricism, especially in Act II ("Lass mich dich lehren"). Brian Sullivan was in unusually fine voice. He rarely pushed his tenor and sang with uncommon finesse. "Nun sei bedankt, mein lieber Schwan" began his evening's contribution with an eloquence that he maintained throughout most of the performance.

Fritz Stiedry conducted with his usual authority, if not with special vitality on this occasion. It must be pointed out that the Metropolitan needs to "restudy" its chorus members. There are more than a handful who do not blend with the rest. The remainder of the cast included Dezzo Ernster, Arthur Budney, Charles Anthony, James McCracken, Calvin Marsh, and Louis Sgarro. —M. D. L.

II Trovatore

Feb. 29.—The season's first "II Trovatore" provided the vehicle for some splendid singing. It did not seem to matter that dramatically the performance left much to be desired, for the opera is, in the words of Francis Toye "perhaps the nearest approach to a purely 'singers' opera' that Verdi ever wrote".

Leonard Warren, as the Count di Luna, was in magnificent voice. Whether a passage was pianissimo or fortissimo, everything was done with ease. The pure liquid tones of "Il balen del suo sorriso" floated over the orchestra, and in the more dramatic music there was no lack of thrilling intensity.

Though she sang rather carefully in the first act, Zinka Milanov, as Leonora, improved steadily, and by the last act was singing gloriously. Outstanding was her tender and tonally beautiful "D'amor, sull' ali rose".

Jean Madeira was the most dramatically forceful member of the cast. Her characterization was particularly convincing in Azucena's violent, vengeful moments. Vocally, she scored no less a triumph. After some initial trouble with top notes, her warm, resonant voice was at its best.

As Manfredo, Kurt Baum, substituting for the indisposed Gino Penno, sang in his customary manner. Completing the cast were Norman Scott, a rather colorless Ferrando; Maria Leone, as Inez; Charles Anthony, as Ruiz; Calvin Marsh, as a Gypsy; and James McCracken, as a Messenger.

Considering the achievements of the evening, it was a pity that the orchestra, under Fausto Cleva, was not up to snuff, nor did the chorus ever rise above the routine level.

—F. M., Jr.

Le Nozze di Figaro

March 1.—In this bright and spirited performance, conducted by Max Rudolf, the presence of several seasonal "firsts" and two last-minute substitutions played havoc with matters of finesse and of balance in the ensembles. However, Eleanor Steber's Countess was beautifully sung, dependably musical throughout, with admirable stylistic finish. Cesare Siepi's Figaro showed considerable improvement over previous performances, gaining in fluency in both vocalism and stage deportment. His was a lively, likable, extrovert portrait, rich in sound. Roberta Peters was an overzealous Susanna, whose voice dominated the vocal ensembles unnecessarily, but Margaret Roggero was wholly convincing as the boyish, in-love-with-love Cherubino. Gerhard Pechner's Don Bartolo was, as usual,



Sedge LeBlanc
Cesare Siepi as Figaro

amusing and well sung.

Emilia Cundari took the part of Barbarina for the first time. Her bright, sharply focused tones carried easily in the big auditorium, and she sang her little aria in the last act authoritatively.

George London was again the Count; Sandra Warfield, Marcellina; Alessio De Paolis, Don Basilio; Gabor Carelli, Don Curzio; Lorenzo Alvary, Antonio; and Maria Leone and Rosalind Elias, the two peasant girls.

—R. A. E.

Boris Godunoff

March 3.—In singing the role of Boris for the first time this season, Cesare Siepi began tentatively, almost timidly, in the coronation scene. In his subsequent appearances, however, the Italian bass fell more into his stride, singing and acting with conviction and force if not with the final degree of intensity of which he is capable. The voice was at its most luscious, the English diction generally intelligible. It would seem that more continuous association with the role is the necessary element to bring his characterization to its fullest realization, for Mr. Siepi's growth in the roles he sings most often has been clearly noted. Good as it is now, his Boris still has moments when the action seems remembered rather than the result of inner emotion.

Also appearing for the first time this season in the Mussorgsky opera were Vilma Georgiou, an appealing Xenia; Blanche Thebom, who looked voluptuous as Marina and sang with enormous fire and breadth; Charles Anthony, a pathetic, sweet-sounding Simpleton; and Osie Hawkins, a bluff-voiced Nikitch.

Lawrence Davidson sang his initial Varlaam, giving a rewarding straightforward account of his music and a hearty, humorous delineation of the character. Dimitri Mitropoulos conducted.

—R. A. E.

Rigoletto

March 7.—This performance introduced Ettore Bastianini in his first Rigoletto here, and Dolores Wilson appeared as Gilda for the first time this season. Mr. Bastianini, who is equipped with a luscious baritone, was dramatically thrilling in this role. He expressed all of the nuances of bitterness, fear, and tenderness in the character. At times one sensed his nervousness in his voice, particularly in the second-act duet with Gilda. However, many moments reflected vocal splendor and moving drama, especially the "Pari siamo" and his enormously intense "Cortigiana". There remain some vocal problems for Mr. Bastianini, but in terms of communicating character he was uncommonly convincing.

At this performance, in the top

register, Miss Wilson's singing revealed effort. This might seem strange for a coloratura soprano who specializes in high tones. But actually Miss Wilson was singing high Cs, Ds, and E flats in her natural voice. Unlike those coloraturas who develop a manufactured production that results in small whistle stops, Miss Wilson preferred to take the hard way. The one F she did produce during the performance was big and lustrous. Historically, she was vivid and human; her third and fourth acts were carried off with great conviction.

Fausto Cleva conducted, and the familiar cast included Eugene Conley, Nicola Moscona and Rosalind Elias.

—M. D. L.

Italian Gala

March 10.—It was a great night for New York's hosts of opera-loving Italians when the Metropolitan honored President Giovanni Gronchi during his visit to New York with an "Italian Gala", a feast of all-Italian music presented by a array of the theater's most renowned singers. There were excerpts from two operas, a ballet and a group of six favorite arias. Enthusiasm was at fever pitch among the largely Italian audience, which filled every nook and cranny of the house, and the soiree went on late into the night.

First came the second act of "La Traviata", with Licia Albanese, Giuseppe Campora, Leonard Warren and Maria Leone. Then came Zachary Solov's ballet, "Soiree" (music by Rossini), and the series of immortal songs, including "Vesti la giubba", "Pace, pace", "Cielo e mar" and the like, sung before the curtain and in formal evening attire by Gino Penno, Lucine Amara, Ettore Bastianini, Jussi Björling, Hilde Gueden and Richard Tucker.

Finally, there was the fully staged second act of "The Barber of Seville", with Roberta Peters, Cesare Valletti, Fernando Corena, Frank Guarrera, and Cesare Siepi in the principal roles. The conductors of the evening were Fausto Cleva, Thomas Schippers and Pietro Cimara.

Other Performances

The 14th week at the Metropolitan opened with "Le Nozze di Figaro" on Feb. 13, with Frank Guarrera singing the Count for the first time this season. On the evening of Feb. 18, "Lucia di Lammermoor" was given for the fourth time, with Ettore Bastianini as Ashton and Norman Scott as Raimondo for the first times during the season.

In the 15th week, "La Bohème" was substituted for "Lucia di Lammermoor" on Feb. 24, due to the illness of Dolores Wilson. Victoria de los Angeles made her initial appearance this season as Mimì in the Puccini opera. In the first of five student matinees of "Rigoletto", presented under the auspices of the Metropolitan Opera Guild, Laurel Hurley sang her first Gilda at the opera house; and Giulio Gari was the Duke, and Osie Hawkins, Monterone, for the first time this season (Feb. 24).

In the 16th week, "Die Meistersinger" was given for a fourth time on Feb. 27, with Ralph Herbert singing his initial Beckmesser at the Metropolitan; while for the first time this season Victoria de los Angeles was Eva, and Martha Lipton, Magdalene. On Feb. 28 Cesare Siepi was a new Colline and George Cehanovsky a new Schaunard this season in "La Bohème". In the March 2 student's matinee of "Rigoletto", Thomas Hayward sang the role of the Duke,

and Norman Scott that of Sparafucile, both for the first time at the opera house. Robert McFerrin sang Amonasro for the first time this winter in the season's last "Aida", on March 2.

In the 17th week of the season, Clifford Harvuot sang the part of the High Priest in "The Magic Flute" for the first time at the Metropolitan, on March 6. In the March 9 performance of "Der Rosenkavalier" John Brownlee performed the part of Faninal, and Kurt Baum that of the Singer, for the first time this season.

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DANCE in New York

Three Novelties Presented By New York City Ballet

By ROBERT SABIN

GEORGE BALANCHINE'S version of "Swan Lake," with Maria Tallchief and Andre Eglevsky, launched the New York City Ballet's 18th season of four weeks at the City Center, on Feb. 28, in gala mood. The other ballets on opening night were Jerome Robbins' "The Cage," with Tanaquil LeClercq as the Novice; Balanchine's "Valse Fantaisie," with Melissa Hayden, Patricia Wilde, Diana Adams, and Herbert Bliss; and Balanchine's "Bourree Fantasque," the leading pairs of dancers being Miss LeClercq and Todd Bolender, Miss Hayden and Nicholas Magallanes, and Barbara Walczak and Jacques d'Amboise.

Changes in "Swan Lake"

Balanchine is still making changes in "Swan Lake," and although I did not like some of those in the Adagio I have no doubt that he will revise them in time, until he finds exactly what satisfies him. At present, Odette is too earthbound in this section. Miss Tallchief, however, was radiantly beautiful and impeccable, and Mr. Eglevsky was also in top form. The company gave a spirited performance in spite of Leon Barzin's hurried and erratic tempos in the orchestra pit. Miss LeClercq (for whom Robbins originally conceived "The Cage") gave a magnetic performance as the Novice, with admirable support from Yvonne Mounsey and the corps. Apart from some trouble with hair-ribbons, the performance of Balanchine's Glinka setting went smoothly, and "Bourree Fantasque" was brilliantly tossed off.

First of the season's three novelties was Balanchine's "Allegro Brillante," which had its premiere on March 1. For this work he has taken music that Tchaikovsky originally designed for a symphony and then turned into the first movement of a Piano Concerto, Op. 75. Jean Rosenthal's lighting, which is almost enough in itself to costume and set a ballet, added immeasurably to the lustre of the performance.

Lyric Role for Tallchief

"Allegro Brillante" is principally valuable because it provides the lovely Maria Tallchief with a lyric role, in which she obviously luxuriates. Miss Tallchief must get tired of being a blinding diamond, occasionally, and in this brilliant but simple and gracious role she is a warm and glowing ruby. Her adept partner was Nicholas Magallanes;

and the corps aided in creating an atmosphere of spontaneity. Nicholas Kopeikine played the solo piano part capably, with a somewhat tentative orchestral accompaniment. If not a masterpiece, this ballet nonetheless reveals the hand of a master.

Balanchine's "Roma"

The other works of the evening were Balanchine's "Roma," beautifully danced, with Miss LeClercq and Mr. Eglevsky outstanding; Todd Bolender's hilarious "Souvenirs," with Carolyn George and Jacques d'Amboise as the charming couple in the dream duet, and Irene Larsson as excruciatingly funny as ever, as the vamp; and Robbins' ever-popular "Fanfare".

Second of the season's new works was Robbins' "The Concert", which had its premiere on March 6. Using piano music of Chopin (mostly solo and played onstage by Nicholas Kopeikine, but with outbursts of orchestral accompaniment), with costumes designed by Irene Sharaff and executed by Karinska, and with decor and lighting by Jean Rosenthal, this work tries to be half a dozen things and succeeds none too well at any of them. Robbins calls it "a charade in one act". It begins as a satirical representation of an actual concert, at which members of the audience enact the daydreams suggested to them by the music. But it soon develops (or degenerates, according to the point of view) into rowdy cartoons, take-offs of inept ballet performances in general, and a grab-bag of stage effects, definitely Broadwayish in flavor and sometimes forced and crude. Before the second performance, Robbins had wisely made drastic cuts, but I have not seen the revised versions.

"Concert" Tasteless Pastiche

Tanaquil LeClercq created a wonderfully zany character as a true "Chopinnee", who loves to bathe her soul in the divine strains of the master in the oddest of postures, and the rest of the large cast worked manfully. But in spite of rib-bursting passages of satire, "The Concert" remained a tasteless pastiche, lacking in stylistic consistency and choreographic continuity. The plaque of Chopin's head, which, with a sly touch of humor, disappeared from the stage early in the proceedings, must have frowned with disapproval for the rest of the performance.

Balanchine's masterwork "Sere-

nade" opened the evening in lyric strain; and the other ballets were his "Pas de Trois (Minkus)", and "Western Symphony". Melissa Hayden, who is dancing as magnificently this season as she did last, was quite unbelievably perfect in the "Pas de Trois", ably seconded by Patricia Wilde and Andre Eglevsky.

Third and best of the season's novelties was Todd Bolender's "The Still Point", which had its premiere on March 13. Using the first three movements of Debussy's String Quartet, transcribed for string orchestra by Frank Black, with marvelously evocative lighting by Jean Rosenthal, Bolender has created a tenuous but deeply moving and sensitive emotional dance-drama, which is quite as much modern dance as it is classical ballet in idiom and approach.

In Melissa Hayden he has found an unforgettable protagonist for the role of a lonely, tortured girl who finally finds release from her torment of mind and body in the serenity of a deep and simple love. Jacques d'Amboise, too, as the boy who wins her faith, has a role that brings out dramatic depths, and he performs it with impressive feeling and dignity. The pas de deux, danced to Debussy's magical Andante, is one of the tenderest and most poignant things of its kind we have seen in many a year. In lesser roles, Irene Larsson, Jilana Roy Tobias, and John Mandia were also eloquent. Hugo Fiorato and the orchestra provided a vibrant background for this dance poem.

The other ballets of the evening were Balanchine's "Four Temperaments", one of his greatest and most searchingly original works, and his "Sylvia: Pas de Deux"; and Robbins' "Fanfare".

Canadian Ballet Returns To New York

The National Ballet of Canada, directed by Celia Franca, returned to New York to present three weekend performances at the Brooklyn Academy of Music. On Feb. 17, the program included "Les Sylphides", with Lois Smith, David Adams, Lilian Jarvis, and Angela Leigh dancing the leading roles; and "Dark Elegies" and "Offenbach in the Underworld", both Tudor works. In "Dark Elegies", the Mahler songs were sung by the Canadian baritone, Jan Simons, and the leading roles were danced by Miss Franca, Mr. Adams, and Miss Smith.

On the Feb. 18 matinee performance the complete "Nutcracker", with choreography by Celia Franca, after Ivanov, was presented. The work is a new addition to the company's repertoire. Miss Smith, Mr. Adams, and Betty Pope danced the leading roles. The costumes and sets were designed by Kay Ambrose, artistic advisor to the ballet. The program on the evening of the same day included the second act of "Swan Lake", with Miss Smith as the Swan Queen and Mr.

Adams as Prince Siegfried, followed by Acts I and II of "Coppelia". Miss Franca, Earl Kraul, Marcel Chojnacki, and Yves Cousineau took the leading parts. George Crum conducted the 20-piece orchestra in all performances. The group's New York debut was in March, 1955. It is now touring the United States for the third time, performing in 16 cities not previously visited.



Ken Bell

Act II of "The Nutcracker" by the National Ballet of Canada. Left to right, David Adams, Judith Dornis, Betty Pope, Barbara Montpellier

Ballet Theater Sets New York Season

The Ballet Theater, directed by Lucia Chase and Oliver Smith, will present a three-week spring season at the Metropolitan Opera House from April 17 to May 6. Among the 28 ballets scheduled are two premieres and three revivals.

Agnes de Mille's ballet "Rib of Eve", with music by Morton Gould, will receive its initial performance on April 25. Mr. Smith will design the sets, and Irene Sharaff, the costumes. "Tally-Ho", choreographed by Miss de Mille, will be revived.

Antony Tudor's "Offenbach in the Underworld" will receive its first performance on April 18. It was performed to the "Gaité Parisienne" score by the Canadian National Ballet, but this version will employ different Offenbach music. Schuman's "Undertow" and "Dim Lustre", to Strauss's "Burleske", are the Tudor works to be restored.

Rosella Hightower, who rejoined the company this spring, will make her first appearance since 1949. Harold Lang has also returned. Other leading dancers are Nora Kaye, John Kriza, Hugh Laing, Lupe Serrano, Ruth Ann Koesun, Eric Braun, Sonia Arova, and Scott Douglas. Erik Bruhn, who formerly appeared with the group as guest artist, is now a regular member of the troupe.

Joseph Levine continues as musical director. He will share the podium with Jaime Leon.

Bach Aria Group

The Bach Aria Group, William H. Scheide, director, has scheduled three Town Hall concerts (Dec. 5, Jan. 16, Feb. 13) and a short tour for its 1956-57 season. Eleanor Steber and George London will be guest soloists. The group intends to perform some of Bach's orchestral works.

City Opera Engages Morel, Kerz, Hillis

Erich Leinsdorf, who succeeds Joseph Rosenstock as director of the New York City Opera after the 1956 spring season, has engaged Leo Kerz as stage director, and Jean Morel as a conductor. Both Mr. Kerz and Mr. Morel are engaged for the 1956-57 season, and have been given options for two more years.

Mr. Morel will supervise all musical matters, and conduct several operas next fall. He rejoins the company after an absence of five years. He has headed the orchestra and conducting department at the Juilliard School of Music since 1949.

Margaret Hillis, conductor of the New York Concert Choir and Orchestra, will be choral director of the New York City Opera in its first season under Erich Leinsdorf's direction next fall.

Eight New Singers

Among the eight singers scheduled for operatic debuts at the City Center during the 1956 spring season are two Italians, Piero Miranda Ferraro, tenor, and Aldo Protti, baritone.

Mr. Protti, a native of Cremona, has sung in Italy, France, and Spain. Last year the 36-year-old baritone was engaged by the Pro Arte Musicale in Havana, to sing roles in Puccini's "La Bohème", Verdi's "La Traviata", and Giordano's "Andrea Chenier", under the baton of Mr. Rosenstock. He is scheduled to make his American debut in the title role of the New York City Opera's production of Verdi's "Rigoletto".

Mr. Ferraro made his debut at the Teatro Nuovo in Milan in 1951, and has sung leading tenor roles in England, France, Spain, and Switzerland during the past five years, in addition to having sung at the Opera Nacional in Mexico City. The 32-year-old tenor will make his American debut with the company as Cavaradossi.

The six native American singers to be heard for the first time this spring with the New York City Opera are Beverly Bower and Marilyn Hunter, sopranos; Mignon Dunn, mezzo-soprano; Howard Fried, tenor; and James Farrar and William Pickett, baritones.

Miss Bower, who has sung leading roles with the Philadelphia Civic and American Operas, will make her debut with the company as Rosalinda in Strauss's "Die Fledermaus". Miss Hunter sang leading roles for three seasons with Boris Goldovsky's New England Opera Theater. Miss Dunn, who is scheduled to appear at the City Center in the title role of Bizet's "Carmen", sang leading roles during the 1955 fall season of the Chicago Lyric Theater, and has been heard in New York in performances of Menotti's "The Saint of Bleeker Street" and Kleinsinger's "archy and mehtabel".

Fried, Farrar, Pickett

Mr. Fried, who is assigned the title role in Mozart's "La Clemenza di Tito" to be given as part of Columbia University's Mozart bicentennial celebration this spring, will portray Blind in "Die Fledermaus" with the New York City Opera. Mr. Farrar, who is cast as Antenor in Walton's "Troilus and Cressida" in the City Center production, has sung with the Chattanooga Opera. Mr. Pickett will portray the role of Arnelphe in the New York premiere of Liebermann's "The School for Wives", a role he enacted in the Louisville premiere.

Metropolitan Engages Dobbs and Stella

Mattiwilda Dobbs, Georgia-born coloratura soprano, and Antonietta Stella, Italian dramatic soprano, have been signed by the Metropolitan Opera for next season.

Miss Dobbs, who becomes the third Negro to sing principal roles at the Metropolitan, made her American operatic debut last fall at the San Francisco Civic Opera singing the Queen in Rimsky-Korsakoff's "Le Coq d'Or", which is among the roles she has appeared in at Covent Garden in London.

Miss Stella, who also has sung at Covent Garden, made her debut as Leonora in Verdi's "Il Trovatore" at Spoleto in 1949, has since risen to prominence in Italy. During the 1953-54 season she sang for the first time at Milan's La Scala as Desdemona in Verdi's "Otello".

American Folk Dance Teachers to Japan

Michael Herman and his wife, Mary Ann, teachers of folk dancing, will make a five-week tour of ten major Japanese cities. They will embark from New York City on April 2. The Hermans will be accompanied by Ralph Page, Jane Farwell, and Nelda Guerrero Lindsay, specialists in regional American dances. Together, they plan to instruct and demonstrate American and European folk dancing, under the joint sponsorship of the United States State Department's International Educational Exchange Service, and the International Recreation Association in conjunction with the Asahi Shimbun newspapers. Mr. Herman directed folk dancing at the American Commons at the New York World's Fair, and has been in charge of United Nations festivals. He has been folk dance director at International House for 23 years.

O'Donnell To Dance With Orchestra

May O'Donnell and her Dance Company will appear as soloists with the Brooklyn Philharmonia, Siegfried Landau, conductor, at the Brooklyn Academy of Music on April 14. The premiere of a new work to Bach's "Brandenburg" Concerto No. 5 will be given. Miss O'Donnell's "Dance Concerto" to Bartok's Music for Strings, Percussion, and Celeste will be presented for the first time with symphony orchestra. Leading dancers in the group include Nancy Lang and Norman Walker.

Capezio Award To Genevieve Oswald

The fifth annual Capezio Dance Award has been given to Genevieve Oswald, curator of the New York Public Library's Dance Archives. Carrying with it a formal citation and \$500 in cash, the award is given in recognition of "outstanding continued contribution of major value to the entire field of dance".

1956 Audio Fair Set For October

The 1956 Audio Fair and Hi-Fi Music Show will be held in the Hotel New Yorker Oct. 4-7.

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OBITUARIES

CHARLES L. WAGNER

New York, N. Y.—Charles L. Wagner, 87, concert and opera impresario, died after a short illness here on Feb. 25.

He had managed such personalities as Frances Alda, Amelita Galli-Curci, Emmy Destinn, Mary Garden, Alice Nielsen, Charles Hackett and John McCormack. Among other performers whose careers Mr. Wagner managed were singers Toti Dal Monte, Jeanette MacDonald, Gertrude Pitzinger, Miliza Korjus, Sigrid Onegin, Alexander Kipnis, John Charles Thomas, Jussi Björling; violinists Mischa Elman, Erica Morini; pianists Moriz Rosenthal, Ruth Slenczynski; pianist-composer-conductor Rudolph Ganz.

A native of Charleston, Ill., Mr. Wagner was self-educated. Operating the Slayton Lyceum Bureau during his younger years in Chicago, he booked lecture appearances for William Jennings Bryan, Robert La Follette and Jack London. Will Rogers, persuaded by Mr. Wagner to leave the "Ziegfeld Follies" for speaking engagements, toured the country as philosopher, and in the three seasons he was guided by Mr. Wagner earned half a million dollars.

It was when Mr. McCormack went to Chicago in the early 1900s that Mr. Wagner first heard him sing. "That minute I went after him like a ton of bricks", he once declared. He guaranteed the singer \$750 for each of 50 dates. The Irish tenor stayed with him for 13 years, grossing \$5,000,000.

To prove that his success with Mr. McCormack had not been a matter of luck but because he really knew his business, Mr. Wagner took over the direction of a young Italian coloratura soprano who had been turned down by a series of managers—Amelita Galli-Curci. Making her association with him profitable (she earned over \$500,000 in three years), he went on to manage Miss Garden, at the height of her career, for 20 years.

In the 1920s, Mr. Wagner branched away from the music field and became a Broadway theatrical producer. Returning to concert management in 1926, Mr. Wagner introduced Walter Gieseking to America, managing the German pianist's tours until World War II.

In 1940, Mr. Wagner, who organized the original Metropolitan Opera Quartet and founded concert courses in several hundred cities and colleges throughout the United States, launched a touring opera company. Every year since then, he sent at least one company of singers, musicians and a stage crew on tours that covered every state.

Mr. Wagner related his experiences in an autobiography, "Seeing Stars", published in 1940. A sister, Mrs. Charles L. Stecker, survives.

GUSTAVE CHARPENTIER

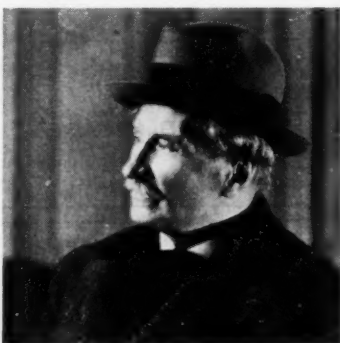
Paris, France.—Gustave Charpentier, 95-year-old composer, died here on Feb. 18. His reputation rested mainly on the opera "Louise", which he created before World War I, when he virtually gave up composing, and for which he wrote both the libretto and the music.

Born in Dieuze in Lorraine in 1860, he was taught by his father, a baker and a talented amateur musician, how to play the violin, flute and French horn. Among his first works were a series of preludes for orchestra, musi-

cal settings for Baudelaire's poems, "Flowers of Evil", and a cantata, "Dido", which in 1887 won him the coveted Prix de Rome.

The composer's great success came on February 2, 1900, when "Louise" was received enthusiastically at its premiere at the Opéra-Comique, where it has since been performed nearly 1,000 times. Although Marthe Rioton was heard at the premiere in the principal role, it was her young soprano understudy, Mary Garden, who won such a personal triumph when she took over the role 11 days later that she became associated in the music world with having created the part.

The composer once said about the romantic opera, often called auto-



Gustave Charpentier

biographical, that "it is what Paris meant to me—Paris as she looked to the young provincial who had come from the grimy manufacturing town to find things for which he had starved and of which, for so long, he had dreamed."

EDWIN FRANKO GOLDMAN

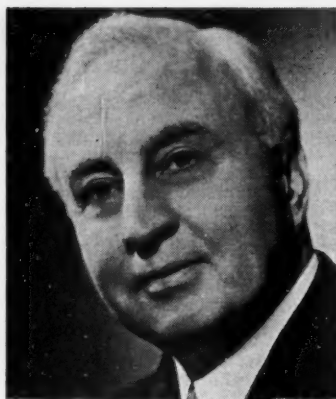
Edwin Franko Goldman, 78, conductor and composer, died in New York on Feb. 21 after a brief illness.

Considered America's outstanding bandmaster and composer of band music—a successor to John Philip Sousa—it was through Mr. Goldman that outdoor summer band concerts became part of New York City life. Similarly, he is said to have given impetus to outdoor concerts throughout the country.

Besides leading his own band in over 2,100 performances, he composed such pieces as "On the Mall" and, as founder and president of the American Bandmaster Association, traveled around the country conducting and lecturing.

A native of Louisville, Ky., Mr. Goldman was born into a musical family, his mother, Selma Franko Goldman being one of the five Franko child prodigies who toured Europe and America in the 1860s. At 15 he won a scholarship to New York's National Conservatory of Music, where he studied composition with Dvorak and the cornet with Jules Levy and Carl Sobst. He was 17 when he joined the Metropolitan Opera orchestra as cornettist, playing under such conductors as Nahan Franko (his uncle), Toscanini and Mahler.

Organized by him, the New York Military Band in 1918 began an outdoor series on the green at Columbia University, soon became known as the Goldman Band. Beginning in 1923 he was giving concerts on the Mall in Central Park, which the city had



Charles L. Wagner

made available to him; a couple of years later, the Daniel and Florence Guggenheim Memorial Foundation started underwriting the concerts. On August 15, 1955, he conducted his band for the final time at a Central Park concert.

In addition to "On the Mall", he wrote nearly 100 marches for band, was author of several books on band technique.

The father of Richard Franko Goldman, associate conductor of the Goldman Band, he received honorary degrees of Doctor of Music from Phillips University and Boston University, was decorated by the French and Italian governments, and in 1919 received a gold medal from the City of New York. Besides Richard Franko Goldman, he is survived by his widow, Adelaide; a daughter; a sister; and three grandchildren.

ERICH ITOR KAHN

Erich Itor Kahn, 50, composer and pianist, died on March 5 at Mount Sinai Hospital after a three-month illness.

He studied at the Conservatory in Frankfurt-am-Main, where he became one of the directors of the State Radio Station from 1928-33. He was heard extensively in recital and with chamber-music groups, and was especially active in introducing contemporary music to German radio. Mr. Kahn lived in Paris from 1933-41, where he was one of the founders of the Schubert Society. He toured in Europe and North Africa with the cellist Pablo Casals, in 1938 and 1939.

He came to New York in 1941 and became an American citizen. He devoted himself in the United States to appearances as soloist and with chamber-music ensembles, in addition to teaching and composition. He appeared in concerts jointly with many prominent musicians.

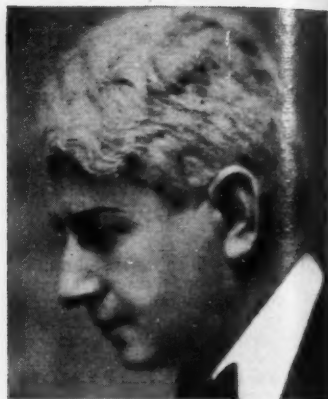
In 1944 he founded the Albeneri Trio with Alexander Schneider and Benar Heifetz, and in 1948 he was awarded the Elizabeth Sprague Coolidge Medal for "eminent services to chamber-music". In 1951 he became a member of the Bach Aria Group, with whom he appeared in concerts in the United States and in Europe.

Among his compositions was "Actus Tragicus", one of two American works presented by the International Society for Contemporary Music in Baden-Baden in 1955.

Mr. Kahn is survived by his widow, Mrs. Frida Kahn, and his father.

GASTONE USIGLI

San Francisco.—Gastone Usigli, 58, conductor and composer, died of a heart attack on March 8 after conducting a concert at the Italian Consulate honoring President Giovanni



Edwin Franko Goldman

Gronchi of Italy. For 18 years he had directed the annual summer Bach Festival in Carmel, Calif.

Born in Venice, Italy, Mr. Usigli studied at the Venice Conservatory and with Busoni in Germany. He came to this city in 1926 and became an American citizen five years later. During the 1930s he helped to organize and afterwards directed the Oakland Federal Symphony, in addition to teaching piano, voice, and composition. He also was director of the Los Angeles Federal Music Project. During the last several years, he conducted the San Francisco Chamber Symphony and the Marin Symphony Guild Orchestras. He had been guest conductor of the Los Angeles Philharmonic; in a program of his own works, of the San Francisco Symphony; and of Milan and Venice orchestras. One of his own symphonic works, "Don Quixote", won the 1924 Ricordi prize.

PAUL MIERSCH

Paul Frederick Theo Miersch, 88, a composer and retired cellist, died in Bellevue Hospital on March 1. Mr. Miersch had been a solo cellist with the Metropolitan Opera Orchestra for many years, and with the New York Symphony under Walter Damrosch. He had composed songs and concertos for the cello and violin.

GUENTHER RAMIN

Berlin, Germany.—Guenther Ramin, 57, organist and leader of Leipzig's Thomas Church Boys' Choir, died of a stroke here on Feb. 27. He was appointed director of the choir in 1940 and in 1952 was named a National Prize Winner, one of the East zone regime's highest awards.

LOUISE DICKENSON

Atlanta, Ga.—Mrs. Louise McDonald Dickenson, 72, sister of Marvin McDonald, manager of the All Star Concert Series, died here Feb. 26. Mrs. Dickenson had been associated with her brother in directing the activities of the organization.

JESSIE HAYWOOD

Rochester.—Mrs. Jessie Ward Haywood, the wife of Frederick Haywood, a former Eastman School of Music faculty member, died Feb. 28. She was an instrumentalist, a singer, and a poet. Besides her husband, she leaves three nieces.

SERGEI VASSILENKO

Moscow.—Sergei N. Vassilenko, Soviet composer, died on March 11. A teacher at the Moscow Conservatory since 1907, his compositions included four operas, five ballets, and chamber-music.

Juilliard School Concludes Anniversary Concert Series

The Festival of American Music presented by the Juilliard School of Music in celebration of its 50th anniversary began with an orchestral concert on Feb. 10 and continued with a production of William Bergsma's opera, "The Wife of Martin Guerre", on Feb. 15, both reviewed in the Feb. 15 issue of Musical America. A program on Feb. 17 offered Bergsma's String Quartet No. 3; songs by Lukas Foss, Howard Swanson, Richard Franko Goldman, Milton Babbitt, Henry Brant, and Hugo Weisgall; Seymour Shifrin's Serenade, for oboe, clarinet, horn, viola, and piano; and Robert Ward's Fantasia for brass choir and timpani. All works in the festival were commissioned for the occasion. The remaining programs are reviewed below.

Chamber-Music Program

Feb. 20.—The distinguishing factor of this chamber-music program were the songs. Eminently singable was the lyrical, exultant "A Song of Joy" (Walt Whitman) by Paul Creston; "Chant de Saison" (Paul Eluard) by Juilliard's dean, Mark Schubart, made a direct appeal through its lovely, plaintive, songful line; and Irving Fine's "Three Children's Songs for Grown-Ups" (Gertrude Norman) easily held the attention with tuneful, engaging music that matched the simple humor of the verses. The sweet-voiced Sarah Jane Fleming, singing Creston's piece, and Regina Sarfaty, with a rich clear mezzo-soprano voice, singing the Fine and Schubart works, made their performances eloquent.

Melvyn Powell's Sonata for harpsichord had grace and power, tenderness and strength. Played to perfection by Fernando Valenti, it brought out the harpsichord's variety of tonal colors.

Vincent Persichetti's determinedly dissonant Tenth Piano Sonata struck me as vigorously monotonous. Played with sure technique and in crisp style by Josef Raieff, the piece poured forth a niagara of notes so insistently that it defeated its purpose.

Norman Lloyd's "Three for Violin and Piano" had the advantage of Paul Zukofsky's violin-playing and Abbott Lee Ruskin's pianism to charm the audience, but the music itself was also full of simple melodies and verve.

Other songs, interesting if not striking, on the program were by Theodore Chanler, Ross Lee Finney, Wallingford Riegger, Henry Cowell, and Frederic Hart. —A. J. E.

Roy Harris Fantasy

Feb. 22.—This concert was a most unrewarding experience. The evening literally opened with a bang: David Diamond's Diaphony for Brass, Two Pianos, Organ and Timpani. To say the least, this work was far from diaphanous. In the first of its two movements, the frenetic rhythmic and dissonant tensions never let up for a half-hour, nor does the continual thickness ever give one a chance to catch one's breath. In the second movement there are attempts at a kind of lyricism and moments of hair-raising drama. But the sound is so monochromatic, so heavy and loud that the musical ideas never see the light. Frederick Prausnitz

performed the miracle of conducting the work.

Of the four songs presented, Norman Dello Joio's "The Listeners" (Walter de la Mare) was the most effective. With a fragmentary opening, it pursues a highly dramatic narrative course with a nervous and transparent background. Charles Jones' "The Collar" (George Herbert) made use of a strange kind of prosody that, combined with a thick accompaniment, killed most of the words. Sergius Kagen, who accompanied the songs, also contributed one, "Mill Doors" (Carl Sandburg). It is rather macabre and uses cluster harmonies that did not sound very distinctive on the piano. Robert Starer's "My Sweet Old Et Cetera" (e e cummings) was rhythmically bouncing and quite amusing. Mack Harrell was the excellent soloist.

Roy Harris' "Festival Folk Fantasy" is a work that many amateur groups should enjoy doing. It employs double mixed chorus, women's chorus, men's chorus, folk singer, solo speaker, and an amplified piano. Harris has used folk tunes, "pop" harmonies and often the "pop" piano style. It is a pleasant piece. But, considered in the sphere of serious music, I found it pretentiously naive and simple. The essence of folk music did not project through the personality of Roy Harris. What we heard was more of an arrangement of folk material and a none too interesting one at that. Johana Harris, wife of the composer, was the folk singer and a most skilled accompanist.

—M. D. L.

Final Program

Feb. 24.—The final concert of the Juilliard series was devoted to three orchestral works: Vittorio Giannini's Prelude and Fugue for String Orchestra; Walter Piston's Symphony No. 5; and William Schuman's Violin Concerto (in a revision made in 1954 and heard for the first time at this concert). The Juilliard Orchestra under Jean Morel distinguished itself throughout the evening.

Melodious, unforced, and well scored, Giannini's lyrically ardent Prelude and lively, loosely-constructed Fugue are thoroughly enjoyable. His music avoids any suggestion of the stiffly academic, yet it has shape and dignity of style.

Walter Piston's Symphony No. 5 was pure delight. It is by far his most transparent, eloquent, and effortless symphony, surpassing even the Symphony No. 6 in immediacy and in felicity of design. The first two movements are prevailingly slow in tempo, impressionistic in coloring and orchestration, yet extremely economical in harmonic texture and idiom. The phrases wind through the strings and winds and brasses, never losing continuity, yet creating a freely introspective emotional effect. In the Allegro lieto, the third and final movement, dreams are brushed aside in the tumult of a headlong dance. This is a deeply moving symphony—the work of a master.

As if this were not enough, William Schuman's Violin Concerto, magnificently played by Isaac Stern, proved just as stirring in its way as the Piston symphony. This work was completed in 1947, introduced by



MEMBERS of the Lafayette (La.) Community Concert Association with guest artist Eugene Conley. Left to right: Iris Carter, president of the association; Aline Arceneaux, membership chairman; Mrs. K. B. Hait, board member; Mr. Conley; and Floyce Elliott, vice-president

Mr. Stern and the Boston Symphony in 1950, but revised in 1954. In its present form it is a fascinating work. Divided into two sectional movements, it forms as a whole a well-integrated structure, with alternating episodes of rhythmic and dynamic frenzy and of more meditative, song-like self-searching. Much of the writing for the solo violin is very high in the register. The jagged phrases stand out like forked lightning in a summer sky. But there is nothing dry or mechanical. The nervous energy of the work is generated by true thought and feeling. The echoes of some of Schuman's dance and theater music are very interesting. Here is a concerto to rank with those of Berg, Stravinsky, and Bartok as a triumphant expression of the modern spirit in individual terms. It recognizes the fact that the violin has brains as well as beauty.

—R. S.

Berkshire Festival And School Plans

Lenox, Mass.—Pierre Monteux, Eleazar de Carvalho, Lukas Foss, Leonard Bernstein and Richard Burgin will be guest conductors of the Boston Symphony for the Berkshire Festival at Tanglewood here this summer. Charles Munch will be the regular conductor of the festival, which runs from July 4 through Aug. 12.

Six week-ends of concerts on Friday and Saturday evenings and Sunday afternoons will be the principal orchestral series of the fete. Two week-end programs will be held in the Theater-Concert Hall, four in the Music Shed. In addition, there will be six chamber-music concerts on Wednesday evenings.

Among the soloists for the festival will be pianist Rudolf Serkin; violinist

Zino Francescatti; singers Margaret Harshaw, Albert Da Costa, Adele Addison, James Pease, Donald Gramm, David Lloyd and Margaret Willauer. With the music of Mozart being especially honored in the fete's first two weeks, a program of his piano concertos will be presented by Boris Goldovsky, Genia Nemenoff and Pierre Luboshutz. The Yale Glee Club, meanwhile, joins the festival for performances of Bach's "St. John Passion" and Martinu's "Field Mass", while other choral works will be sung by the Festival Chorus, Hugh Ross conducting.

New works composed by Goffredo Petrassi, Aaron Copland, Walter Piston, Howard Hanson and Heitor Villa-Lobos for the 75th anniversary of the Boston Symphony will be featured at the festival. Two Wagner programs will find Mr. Munch presenting the first act of "Die Walkure" and the final scene of "Die Meister-singer".

The 14th session of the Boston Symphony's school, the Berkshire Music Center, directed by Charles Munch, will be held at Tanglewood from July 2 to Aug. 12.

The Italian composer Goffredo Petrassi will serve as guest teacher of composition. The orchestra and conducting department will be headed by the young Brazilian conductor, Eleazar de Carvalho, who returns to the faculty after five years. The composition department is headed by Aaron Copland.

Instrumental students will study chamber music under the orchestra's concertmaster, Richard Burgin, other members of the orchestra, and William Kroll.

Several programs of opera will be produced under the direction of Boris Goldovsky, while the Tanglewood Study Group will be headed by Ingolf Dahl.

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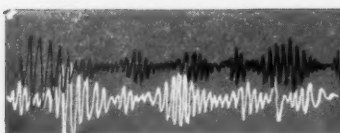
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New Recordings

Neglected Treasures

Masters of Early English Keyboard Music. Disk I: Four Centuries of Music for Organ, Harpsichord, and Clavichord. Disk II: William Byrd and Thomas Tomkins. Played by Thurston Dart. (London, L'Oiseau-Lyre OL 50075-50076, \$9.96)

★★★

The prospective purchaser of this delectable album of neglected treasures need only play the first piece on Band I of Disk I to be charmed into clutching it to his bosom and hastening home to enjoy the rest. For this fragment of a dance by an unknown early 14th century composer, played by Thurston Dart on a bureau organ made by Snetzler about 1760, is strangely fascinating to 20th century ears. For a moment, one almost thinks one is listening to the Ravel of "L'Enfant et les Sortilèges," and then one jumps back 600

years. Mr. Dart plays seven works in all on this delightful little instrument, ranging in date of origin from about 1325 to 1625. He continues with pieces by Newman, Bull, and Gibbons, played on a two-manual concert harpsichord built by Thomas Goff in 1950, obviously a splendid instrument.

A group of pieces played on a clavichord made by Mr. Goff in 1946 follows. In his notes, Mr. Dart rightly warns listeners not to obliterate the delicacy and intimacy of the sound by turning the volume control too high. In the first three of these pieces Mr. Dart had only the soprano and bass to work from, filling out the music in performance, as was customary in earlier times. Here, as elsewhere, he has newly revised the texts for this recording with exemplary taste and scholarship.

Disk I is completed with pieces by Robert Johnson, Edmund Hooper, Giles Farnaby, Jeremiah Clarke, John Blow, Thomas Roseingrave, and Thomas Arne, played on the harpsichord. I must quote Mr. Dart's priceless comment on "The Prince of Denmark's March" by Jeremiah Clarke (from "Ayres for the Harpsichord" of 1700): "This is commonly mis-called 'Purcell's Trumpet Voluntary'—a most curious aberration, since Purcell did not compose it, it was not intended for the trumpet, and it is a march, not a voluntary." I might add that the misnomered work became popular in a transcription for the modern organ which was arranged for orchestra with the trumpet solo "restored."

The grave beauty of Byrd's music is sensitively realized by Mr. Dart. Equally absorbing is the less-known music by Tomkins.

—R. S.

Puccini's Farewell

Puccini: "Turandot." Borkh. Tebaldi, del Monaco; chorus and orchestra of the St. Cecilia Academy, Rome, Alberto Erede conducting. (London, XLLA-36, \$14.94)

★★★

We in America do not often get the opportunity to hear Puccini's last and—to some thoughtful persons—greatest score, "Turandot." It is not often put upon the stage here, and there are only two other complete recordings of it currently available. The work was left uncompleted at Puccini's death in 1924 and the last duet and the final scene were filled in by Franco Alfano from the composer's preliminary sketches (he had the music all in mind but the words had not been finished by his librettists).

The second work of Puccini's on an oriental theme, "Turandot" has in it some curious and perhaps portentous things. Following the triptych of one-act operas of 1918, where the composer tried his hand more or less successfully at the briefly popular Italian veristic style, he seemed to be exploring tentatively in "Turandot" styles and concepts of opera writing hitherto foreign to those virtually patented under his name. There are of course the Chinese melodies, the atmospheric instruments such as gongs, xylophone, wood blocks, bells and so on to give oriental flavor, but much of this sort of thing was routine at the time and had already been

done in "Madama Butterfly." What was new and startling was the clear influence of Mussorgsky in the prominent and often magnificent role given to the chorus (particularly in the first scene), the experiments with polytonality, the momentary shifts in the direction of impressionism, harmonically, and a new, almost "modern", treatment of melodic form and phraseology—one can even detect a fleeting flirtation with jazz rhythm—all of which are a far cry from "La Bohème" or "Tosca." Something was fermenting here. Had Puccini lived, who can say what his next opera might have been like?

Unhappily, the very novelty of these features appears to contribute to the relative unpopularity of the opera. To many ears, it isn't Puccini. Except for Calaf's famous nocturnal song, it seems to lack the visceral, impassioned, heartbreaking melody that means Puccini to most Italian opera-lovers. The arias want profile in the familiar Puccinian manner, and the music of Turandot herself lies so high that most of it lacks a songful character.

The recorded performance is, in the main, a good one. Inge Borkh ranges the stratospheric heights of the title role with good tone and little apparent effort. Renata Tebaldi sings the part of the young slave girl, Liu, with purity and the required lightness of touch. Mario del Monaco, as Calaf, attains all of his ringing tones valiantly, though he wants variety of color and mood. In an unusual operatic ensemble, a male trio, representing three commedia dell'arte masks much in vogue early in the century, Fernando Corena, Mario Carlin and Renato Ercolani carry off their parts as Ping, Pang and Pong with considerable individual elan, although their combined voices do not blend particularly well.

Balances, especially where the chorus is concerned, tend to be capricious, although the chorus itself is well prepared and very responsive, and the disks are cut so far into the center that considerable distortion develops at the end of each side.

—R. E.

Auspices of UNESCO

Dallapiccola, Luigi: "Canti di Prigionia" ("Songs of Prison"). Chorus and Orchestra of the Accademia Nazionale di Santa Cecilia, Rome, Igor Markevitch conducting. **Delage, Maurice:** "Quatre Poemes Hindous"; "Berceuse Phoque". Martha Angelici, soprano; Orchestra conducted by Andre Cluytens. **Guarnieri, Camargo:** String Quartet No. 2. Quatuor Pascal. (Angel 35228, \$4.98)

★★★

This recording of Italian, French, and Brazilian works was made under the auspices of the International Music Council of UNESCO, founded in 1949 to contribute through music to international understanding. The choice for this album was discerning; all three works are interesting in themselves and as examples of trends in modern music.

Luigi Dallapiccola, born in Pisino d'Istria on Feb. 3, 1907, is now firmly established as one of Italy's most significant composers. His "Canti di Prigionia", curious, violently subjective yet emotionally valid and firmly

disciplined music, are known and admired on both sides of the ocean. Mr. Markevitch conducts them with hair-raising intensity and the chorus sings with superb elan (although I could understand scarcely a word of the Latin texts). This is the most "advanced" music of the album.

Maurice Delage, born in Paris on Nov. 13, 1879, was both a friend and a pupil of Ravel, a fact that is immediately disclosed by his music. In his "Hindu Poems" he has sought "to create the atmosphere of Northern Hindustan while avoiding those melodies which might be overly characteristic of Occidental harmony". The lyrics (all sung in French) are by Bartrihari, Heine, and Mr. Delage himself. As we might anticipate, the atmosphere of these suave Ravelian settings is rather that of Paris than of Northern Hindustan, but Miss Angelici sings them sensitively and the exoticism of the music palliates its triteness. The "Berceuse Phoque" ("Seal Lullaby") is set to a French translation of Kipling's verse from "The White Seal", in "The Jungle Book". It is highly amusing to hear this rather crude little jingle in English transformed into a sophisticated slumber song of the salons.

Camargo Guarnieri, born in Tiete, Brazil, on Feb. 1, 1907, has long been performed and admired in the United States. His String Quartet No. 2, elegantly performed by the Quatuor Pascal, is a light, lyric, work with little contrapuntal activity but with abundance of melody and rhythmic energy.

—R. S.

Pergolesi Masterworks

Pergolesi: Six Concertini for Strings; Sonata in the Style of a Concerto; Sinfonia for Cello and Strings. I Musici. (Angel 35251 and 35252, \$9.96)

★★★

Pergolesi: "La Serva Padrona". Nicola Rossi-Lemeni (Uberto) and Rosanna Carteri (Serpina); Orchestra of the Teatro alla Scala, Carlo Maria Giulini conducting. Elio Cantamessa, harpsichord. (Angel 35279/L, \$4.98)

★★★

In compensation for a tragically short life (1710-1736), nature showered her gifts on Giovanni Battista Pergolesi. Everyone knows the enchanting "Serva Padrona", which is as young as ever after 223 years, but the beautiful instrumental pieces recorded by I Musici will be a revelation of the wonderful fertility of this young genius.

The Concertini are performed sumptuously, with all of the finish and sensitivity for which this ensemble is justly famous. In form, they are very interesting, combining elements of the concerto grosso and solo concerto. All of the works played except the Sonata in the Style of a Concerto (so named because one violin has a prominent solo role) have been edited by Barbara Giuranna with taste, if, possibly, with some freedom.

The recording of "La Serva Padrona" was made in La Piccola Scala, the new theater seating about 600 built by La Scala for chamber and intimate opera performances. It is vividly and expertly performed by everyone concerned, despite the fact



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that both Mr. Rossi-Lemeni and Miss Carteri have voices that are a bit heavy for their roles, with a consequent coarsening of tone quality at times. Both artists have fine diction and make the characters seem real. La Piccola Scala is obviously ideal for 18th century opera buffa. (Metropolitan Opera please note). Mr. Giulini revels in its acoustical possibilities. Angel has provided a handsome program book with a fascinating account of the theater where "La Serva Padrona" was first given and the Naples of the early 18th century, as well as notes on the music and a description of the building of La Piccola Scala. —R. S.

Viennese Favorite

Milloecker: "Der Bettelstudent" ("The Beggar Student"). Wilma Lipp, Rosette Anday, Esther Rethy, Rudolf Christ, Eberhard Waechter, Kurt Preger, Karl Doench, and others. Chorus and Orchestra of the Vienna State Opera, Anton Paulik conducting. Sung in German. (Vanguard VRS 474/5, \$4.98) ★★

It was Anton Paulik who conducted the revival of this operetta in 1943 at the Volksoper which re-established it as a popular favorite with the Viennese public. "The Beggar Student", first given in 1882 at the Theater an der Wien, quickly traveled around the popular musical stages of the world. Its charm is captured in this recording, which is spiritedly sung by a brilliant cast and caressingly played by the famous orchestra. This recording contains all the music except one chorus in Act I which is often omitted in performance. The spoken dialogue should also have been included, for the sake of continuity and dramatic sense. Otto Erich Deutsch's notes are interesting and an English synopsis of the text has been provided. —R. S.

Records in Brief

In an album entitled "The Serious Gershwin" Morton Gould with his Orchestra have done an excellent job in recording the "Rhapsody in Blue", "An American in Paris", Mr. Gould's Suite from "Porgy and Bess", the Concerto in F, and the Piano Preludes, together with a Piano Solo from Act I of "Porgy and Bess", played by Mr. Gould. Arthur Schwartz has contributed a delightful booklet on "Fascinating George", with delightful photographs from the 1920s, when the not-so-serious Gershwin was writing his best music for Broadway shows. The two disks in this album form a worthy tribute to a figure still vivid in the worlds of popular and "serious" music. (RCA Victor LM 6033) ★★

Haydn's Symphony No. 102, in B flat major, and **Symphony No. 96**, in D major ("Miracle"), can be heard in a new recording by the New York Philharmonic-Symphony, under Bruno Walter (ML 5059). ★★ There is little need for comment, for these are interpretations that one automatically expects from one of the greatest conductors of our day.

Carmen Prietto, young American lyric-coloratura soprano who has sung in opera in the United States, Mexico, and France, lends her lovely light voice and charming style to 17 beguiling items in Westminster's "Songs from Mexico" (WN 18142) ★★. Bert Weedon accompanies her on the guitar.

With a proper sense of style, Abbey Simon gives a large-scale, romantic interpretation of Grieg's Piano Con-

certo and a mercurial, delicately shaded one of Rachmaninoff's Rhapsody on a Theme of Paganini, for Epic (LC 3182) ★★. Willem van Otterloo conducts the Hague Philharmonic.

Arturo Toscanini conducts the NBC Symphony in brilliant performances of Strauss's "Till Eulenspiegel" and "Death and Transfiguration" (RCA Victor LM 1891) ★★. The latter work, recorded from an NBC broadcast on March 8, 1952, is truly a re-creation.

Complete with sound effects of the game of ninepins and a barking dog is the recording by Andre Kostelanetz and his Orchestra of Grofe's "Hudson River Suite" (Columbia CL 763) ★★. Also included on the disk are the "Cambodian Suite" by King Norodom of Cambodia, and works by Falla, White, Tucci, and Kay.

Kodaly's Cello Sonata, Op. 4, is a darkly colored, rhapsodic work. It is harmoniously performed, with rich tone, by Janos Starker, cello, and Otto Herz, piano. Mr. Starker and Arnold Eidus, violin, collaborate in the Duo for Violin and Cello, Op. 7, which is by turns reflective and impassioned. Mr. Eidus' pitch intonation is not true at times, in an otherwise excellent, evocative reading. Material of folk origin is used in an attractive way, and although the work rambles at times, it repays rehearing. (Period SPL 720) ★★.

Once again, heartiest praise must go to the Virtuosi di Roma under Renato Fasano for their performance of Vivaldi's "The Seasons" (RCA Victor LHMV-26) ★★. The original 1725 Amsterdam edition was used as a basis for this performance. The superb playing of the solo violinists in the various sections of the work should also be especially mentioned.

In an album of **Famous Operatic Monologues** sung by George London, bass-baritone, with the Columbia Symphony, Jean Morel conducting (Columbia ML 4999) ★★ the listener obtains an impressive cross-section of Mr. London's art. He sings the "Flieder" and "Wahn" monologues of Sachs, from Wagner's "Die Meistersinger"; two monologues of Boris, from Mussorgsky's "Boris Godunov"; Ford's monologue, from Verdi's "Falstaff"; Rigoletto's "Pari siamo"; Iago's "Credo" from Verdi's "Otello"; Athanael's "Voila donc la terrible cite", from Massenet's "Thais"; and "Standin' in the need of prayer", from Gruenberg's "Emperor Jones".

An impressive achievement is the album of the complete **String Quartets of Brahms**, with Haydn's Quartet in E flat major, Op. 33, No. 2 ("The Joke") filling out the last side (Columbia SL-225, two disks) ★★ played by the Budapest String Quartet. Tonally sumptuous, interpretatively searching, this recording takes a place immediately as one of the best available.

D. E. Inghelbrecht, who conducts the recording of Debussy's "Le Martyre de Saint Sebastien" for London (DTL 93040/41) ★★ prepared the choir and soloists for the first performance and later revised the work in oratorio form with the consent of Debussy and d'Annunzio. In this admirable performance the participants are: Claudine Collart, soprano; Janine Collard, mezzo-soprano; Christiane Gayraud, mezzo-soprano; Andre Falcon, Narrator; the Chorus of the Radiodiffusion and Television Francaise; and L'Orchestre du Theatre des Champs-Elysees, with Mr. Inghelbrecht conducting.

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Schools and Studios

Myra Hess, pianist, and Isaac Stern, violinist, will present a benefit concert as a tribute to the 90th anniversary year of David Mannes, founder of the Mannes College of Music, on April 16 at the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art. The event will also mark the 40th anniversary of Mr. Mannes' founding of the college. The goal is a \$90,000 general fund, to be presented to Mr. Mannes at the concert, which will be devoted to furthering the activities of the college.

Charles Riker has been named executive-secretary of the Eastman School of Music. Arthur Larson, who was also registrar, retired last September. Ralph Bigelow succeeded him as registrar. Mr. Riker will continue to serve as director of the school preparatory department. A new series of musical broadcasts from the school, is being presented on NBC radio Monday evenings. Howard Hanson is directing the series of half-hour programs, entitled "Contrasts in Music", and will serve as both narrator and conductor of the series, presenting the Eastman Orchestra with soloists.

Marilyn Dubow, 13-year-old violinist who will make her debut as soloist for the Telephone Hour over the NBC radio network March 19, has studied with Arved Kurtz, director of the New York College of Music, since she was five years old. Miss Dubow becomes the youngest musician to appear on the program. Two years ago she appeared as soloist at one of the New York Philharmonic-Symphony youth concerts.

The New York College of Music opera workshop gave second performances of John Duke's "Captain Lovelock" and Jonathan Elkus' "Tom Sawyer" at the school on Feb. 26. The school workshop had given the premieres of the one-act operas six days earlier at Carl Fischer Hall, as part of WNYC's 17th annual American Music Festival. Siegfried Landau conducted, and Albert Felmar was stage director for the productions.

Rose Raymond, pianist and teacher, performed compositions by Ethel Glenn Hier during the 17th annual American Music Festival over radio station WNYC, on the program "American Women Composers", on Feb. 15. On Jan. 12, over radio station WEVD, two of Miss Raymond's pupils, Pearl Amster and Gertrude Goodfriend, appeared on the premiere of the program "Composers' Showcase", and were heard in compositions by Paul Creston and Charles Haubiel.

The Carl Friedberg Music Foundation offers a scholarship for study with Lonny Epstein during the 1956-57 season in New York City. Pianists between the ages of 16 and 25 are eligible. Auditions will be held on June 2 in Carnegie Recital Hall. The deadline for applications is May 15.

Students of Lonny Epstein presented an all-Mozart program at the Recital Hall of the Juilliard School of Music on Jan. 26, in commemoration of the 200th anniversary of the composer's birth. Among the compositions performed was an unpublished fragment of a sonata movement for two pianos, in B flat major, written in Vienna in 1782.

The Music Academy of the West (Santa Barbara, Calif.) celebrates its tenth anniversary during the 1956 summer session held July and August. An augmented festival season will take place, highlighting Mozart's "The Marriage of Figaro", produced by Lotte Lehmann, head of the school's vocal department, with the Academy Symphony, conducted by Maurice Abravanel, the school's musical director. In addition to Mme. Lehmann, Gregor Piatigorsky, academy musical advisor and Jascha Veissi, assistant to the musical director, will participate in planning the festival.

Eddy Brown, violinist, and his wife, Lyda Betti-Brown, have joined the Cincinnati College-Conservatory of Music as artistic co-ordinators and master teachers, beginning Sept. 1, 1956. Mr. Brown is well known as founder of radio station WQXR, the Eddy Brown String Quartet, and the Chamber Music Society of America. He was musical director of the Mutual Broadcasting System from 1930-37. Mrs. Brown has sung leading operatic roles in major Italian cities and on tour. Mr. Brown made many tours of the United States, appearing as soloist with leading orchestras. They founded the Accademia Internazionale di Bel Canto in Bordighera, Italy, after World War II. J. Laurence Willhyde has been named dean of the school of music, effective Sept. 1. T. Scott Huston, now acting dean, will return to his post of advisor of graduate studies.

Paul Emerich, director of the Emerich Music School, New York, will again hold the annual summer courses of the International Music Seminar, at Bad Aussee near Salzburg. The Viennese Academy for Music and Dramatic Arts will hold its Tenth Anniversary Festival there. The American group is planning to fly to Vienna the last week in June, and after a week will proceed to Bad Aussee where they will attend the Salzburg Festival in addition to seminar courses and the Viennese Academy festival. In the second half of August the group will visit Rome, Florence, Milan, and Paris, and return to New York the first week in September.

Brigham Young University's opera workshop, under the direction of Don L. Earl, produced Verdi's "Rigoletto" at Joseph Smith Auditorium the nights of Feb. 22-25. The leading roles were double cast. The stage director was Jed Richardson.

Students of Lola Hayes, New York City voice teacher, are engaged in the following activities: Margaret Tynes, soprano, sings Bess in the new Concert Hall Society recording of "Porgy and Bess". She will sing Eve to Harry Belafonte's Adam, in the production of the new Belafonte show "Sing, Man, Sing", scheduled to open in Cleveland April 1. Eugene Brice, baritone, who is touring this season with the Robert Shaw Chorale, is embarking for Europe in March. He was a soloist in the WLIB Festival of Music held at Carl Fischer Hall on Feb. 11, and during Juilliard's Festival of Music, on Feb. 22. Students singing in the Metropolitan Opera chorus in productions of "Aida" and "Boris Godunoff" include Adelaide Boatner, Mareda Gaither, Rosalie Maxwell, John Nelson, and Gloria Wynder. Miss Boatner and Ethel Greene are singing in the

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chorus of the New York City Opera.

Nicolas Slonimsky, musicologist, composer, conductor and editor, has been appointed to the faculty of the Peabody Conservatory, Baltimore, starting with the current semester. He replaced Henry Cowell, who for reasons of health has been obliged to curtail his activities.

The University of Illinois school of music's 1956 Festival of Contemporary Music is being held during March, with the assistance of musicians from the University of Michigan and Indiana University. On March 2 the Stanley String Quartet and Clyde Thompson, double bass, gave a concert including a work by Leslie Bassett. William Masselos, pianist, was guest artist on March 11. The University of Illinois opera workshop, directed by Ludwig Zirner, presented the American premiere of a chamber opera by Goffredo Petrassi on March 13. On the same program the first performance of a percussion work by Henry Brant was heard, under Paul Price's direction. Works by Soulima Stravinsky, J. Robert Kelly, and Alvin Etler will be presented in a program of music by University of Illinois composers "past and present" on March 16. At the final concert, on March 27, Bernard Goodman will conduct Eugene Weigl's "Requiem" Mass.

The Florida State University (Tallahassee) music library has purchased the Olin Downes Music Library. The collection contains more than 1,500 volumes of books and musical reference materials, about 400 symphonic scores, 600 chamber-music works, 200 operatic scores, and more than 1,200 LP recordings, in addition to miniature scores, opera librettos, sheet and choral music, folk music, and other items.

The fifth seminar of musical interpretation, under the direction of Pablo Casals, will be held in Zermatt, Switzerland, from Aug. 15 to Sept. 8.

Frank Kneisel, violinist and teacher at the Boston Conservatory of Music, will give a recital at Gardner Museum on March 18, with the assistance of Robert Freeman, pianist. On March 25, Mr. Kneisel will present a program of violin music at the Conservatory Auditorium. During the coming summer, Mr. Kneisel will teach at the Kneisel Hall summer school in Blue Hill, Me., in addition to teaching at the conservatory.

The Austrian Federal Minister for Education has announced the award of a "Mozart Ring" upon the commemorative Mozart celebration on Jan. 27, 1956. The ring will constitute an award for creative and performing musicians in Austria. A Mozart Scholarship has also been established, which may be granted annually to the top graduates of the composition class of both public federal academies of music.

The Vienna Municipal Cultural Bureau has proposed the establishment of an international youth orchestra, scheduled to hold concerts for Vienna's youth during the 1956 Mozart Year. Members of the orchestra will all be graduates of the master classes of Europe's leading musical academies.

The Eda K. Loeb Music Library at Harvard University, will be completed this spring at a cost of about \$300,000. Walter R. Spalding, a leader in

the development of music at Harvard, will be honored in the research reading room. The Spalding Room will be endowed by Walter W. Naumburg, at a cost of \$50,000. A general reading room will be named in honor of Richard Aldrich, former music critic of the New York Times, whose music collection was given to Harvard in 1954 by his family. A seminar room will honor Archibald T. Davison, teacher and director of the Harvard Glee Club and the Radcliffe Choral Society.

Alfred Cortot will supervise ten interpretation courses, devoted to the piano works of Chopin and Schumann, at the Conservatory of Lausanne, Sept. 7-22.

As part of the New York State Teachers' Association's supplementary education program, directed by Mina Hager, a new series of eight-week courses in general musicianship, designed for vocal students, has been inaugurated. The courses, being given Feb. 4 to March 24, are available only to students of members of the NYSTA. Advanced courses will be offered as a continuation, from April 7 through May 26.

Northwestern University school of music faculty members have recently been active, as follows: Lillian Chookasian, contralto, and Virginia Speaker, soprano, have appeared as soloists in several performances of the "Messiah" at various colleges and choral societies. Barrett Spach, teacher of organ and church music, spent two days as consultant at a conference sponsored by Southern Methodist University. Elizabeth Wysor was vocal soloist in concerts in New Hampshire, Pennsylvania, and in Chicago. Mary Jane Corry appeared in a duopiano recital with George Waln, at the Midwest Band Clinic held in Chicago. John Paynter acted as rehearsal chairman for the All-American Bandmasters' Band during the Midwest Band Clinic. Audun Ravnar was piano soloist with the Chicago Pops Orchestra in a concert in Goshen, Ind., and in a concert given by the Normennes Singing Society in Chicago on their 85th anniversary.

Walter Brewus, violinist, pupil of Alfred Troemel, violin teacher and Auer exponent for 25 years at the Manhattan School of Music, made a highly successful Town Hall recital debut on Feb. 25.

The Young Men's Symphony Orchestra, a training workshop of which Max Jacobs is musical director, is presenting a concert on March 18 at the City Center. Joyce Granoff, violinist, a pupil of Mr. Jacobs, is soloist.

Max A. Klein announces from his studio in New York City that two of his pupils have achieved the following distinctions: Catalina Zandueti, soprano, who gave two Town Hall recitals in recent years, is now singing the title roles of Verdi's "Aida" and Puccini's "Madama Butterfly" in leading German opera houses. Dina Soresi, soprano, who created the leading role of Emily Dickinson in the Mannes College of Music's production of Jan Meyerowitz's opera "Eastward in Eden" last season, was chosen winner of the 1955 Blanche Thebom \$1,000 Scholarship award, from among 30 finalists.

Louise Warren Quinto, mezzo-soprano who has sung with many opera companies in this country, has opened a vocal studio at 156 West 13th Street, New York City.

Longone Schedules Cincinnati Previews

Cincinnati.—Carol Longone, well known for her Operalogues, will present two afternoon Previews in connection with the Cincinnati May Festival, to be held from May 7 to 12. The Previews will be given on April 29 and May 2 in Alms Auditorium of the Cincinnati Art Museum. They will be devoted to Benjamin Britten's "Gloriana", which will be given its American premiere; Strauss's "Elektra"; the third act of "Boris Godunoff"; and other operatic excerpts to be offered in the festival.

Van Buskirk Opera To Be Premiered

Bloomington, Ind.—Carl G. Van Buskirk's opera "The Land Between the Rivers" will receive its initial performance by the Indiana University music school May 11-12. Mr. Van Buskirk, associate professor of voice at the university, wrote both the libretto, based on Robert Penn Warren's poem "The Ballad of Billie Potts", and the music.

Boston Arts Festival Planned for June

Boston.—The fifth annual Boston Arts Festival is scheduled for June 9-24, in the Boston Public Garden. Among the activities planned are recitals of traditional and modern dance, including an evening devoted to ethnic folk dance; an opera production; and choral, instrumental, and orchestral concerts.

Corrections

The Los Angeles listing on page 242 of the 1956 Special Issue of Musical America should have been credited to Albert Goldberg. The Pittsburgh listing on page 249 should have been credited to J. Fred Lissfelt.

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Brian Sullivan

(Continued from page 12)

latter is a subject to which he warms visibly. "What a singer!" the tenor exclaims softly, shaking his head as if in incredulous remembrance. "She was a great inspiration to me. Mme. Flagstad never gave anything but her best. She never 'marked' at rehearsals; she either sang full voice or she didn't sing at all. And at performances she refused to sing badly, even to reach for an easy effect. She'd never force a note, even over the heaviest orchestration. Her placement was perfect.

"This is something I feel pretty strongly about", admits the tenor. "I believe that any role—Wagnerian heroes included—can be sung lyrically. I don't think there's any excuse for barking. Even against a full orchestra it's possible to sing well and dominate; you don't have to give up one to get the other. The tenor parts in Wagner lie consistently high—that's true. But otherwise they should be approached just the way you'd approach 'Tosca', or 'Bohème'."

Heldentenor

Sullivan's views are lent authority by the fact that he has become the Metropolitan's chief Heldentenor, having sung all the Lohengrins this season. (He may be the first American of his generation to sing Lohengrin in German at the Metropolitan.) Just to prove his versatility, he is also impersonating Tamino in the new production of "The Magic Flute", conducted by Bruno Walter.

The need for quick and difficult decisions still presents itself. On the day of his first appearance as Ferrando in Mozart's gay "Così fan tutte", his father died. Sustained not only by his past record but his deep religious convictions,

Sullivan went on. Shortly before singing his first Lohengrin two seasons ago, the tenor discovered that his audience would consist not only of those in the opera house but all of the United States and Canada as well: unexpectedly the performance was to be included in the Saturday afternoon broadcast series. Without an orchestra rehearsal—without even a stage rehearsal—Brian Sullivan made his debut as Knight of the Holy Grail before an audience numbered in millions. "I didn't have enough time to worry about it," he reminisces with a smile.

Life Offstage

What does a Heldentenor do offstage? He lives in Manhasset with his wife, Marie, his two daughters, Patricia and Cathy, and his namesake, Brian Jr. When he is not busy appearing on the Telephone Hour or the Voice of Firestone—or on NBC-TV, for whom he sang "La Bohème" a couple of years ago with his old California colleague Nadine Conner—Sullivan likes to indulge his hobbies of cabinetetry and do-it-yourself. During the summer he used to sing operetta, for its special demands as well as for "auld lang syne". Last summer, however, he went to Puerto Rico's opera festival to sing Count Almaviva in "The Barber of Seville" for the first time in ten years.

"I liked it," Sullivan says, "but I feel my voice is too full now for roles like that." Apparently a new phase has begun in the career of the young man who once played football and sang Gaylord Ravenal. It won't be the last. The Metropolitan's good-looking tenor could have had a movie career if he wanted it. "I might want it yet!" reveals Brian Sullivan with a Gaelic twinkle. All one is sure of is that the next time he is called upon to do the impossible, he will say yes.

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